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JULY, 1923

ANTIQUES



STONE WARE WATER COOLER :: MID NINETEENTH
CENTURY :: AN EXAMPLE OF OHIO POTTERY

Price, 50 Cents

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS



TRESTLE TABLE

(c. 1720-50)

Material, *maple and pine*.
Size of top 26"x21". Cf. NUTTING, pp. 448, 449, 451.

Centre of page

HADLEY CHEST

(c. 1700)

Material, *oak and pine*.
Length, 44", height, 32",
depth, 19". Cf. NUTTING,
p. 19, and pp. 1-50.

Below (left)

CARVER ARM CHAIR

(c. 1620-1680)

Heavy posts; elaborate
turnings of spindles and
finials. Cf. NUTTING, p.
191.



SOME EXAMPLES OF
EARLY AMERICAN
FURNITURE RECENTLY
ACQUIRED BY ME FROM
A WELL-KNOWN COL-
LECTION AND NOW
OFFERED FOR SALE

Many of these have been
pictured and described in NUT-
TING'S *Furniture of the Pilgrim
Century*, to which some refer-
ences are made.

(Dimensions given are approximate)



BUTTERFLY TABLE

(c. 1700-20)

Material, *maple and pine*.
Size of top, 32½"x27".
Cf. NUTTING, p. 393, and
pp. 390-401.

Below (centre)

CHEST ON FRAME

(c. 1680-1700)

Material, *oak and pine*.
Length, 28", height, 35",
depth, 18". Painted deco-
ration intact. In many
respects, finest piece ex-
tant. Cf. NUTTING, pp.
87-96.

Below (right)

CARVER SMALL CHAIR (c. 1660-80)

Heavy posts, unusual
turnings. Cf. NUTTING,
p. 194.



I. SACK, 85 Charles Street, BOSTON, MASS.

K O O P M A N

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BOSTON



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¶ The possession of what is worth while is increasingly recognized as quite as important as the possession of what is merely authentic.

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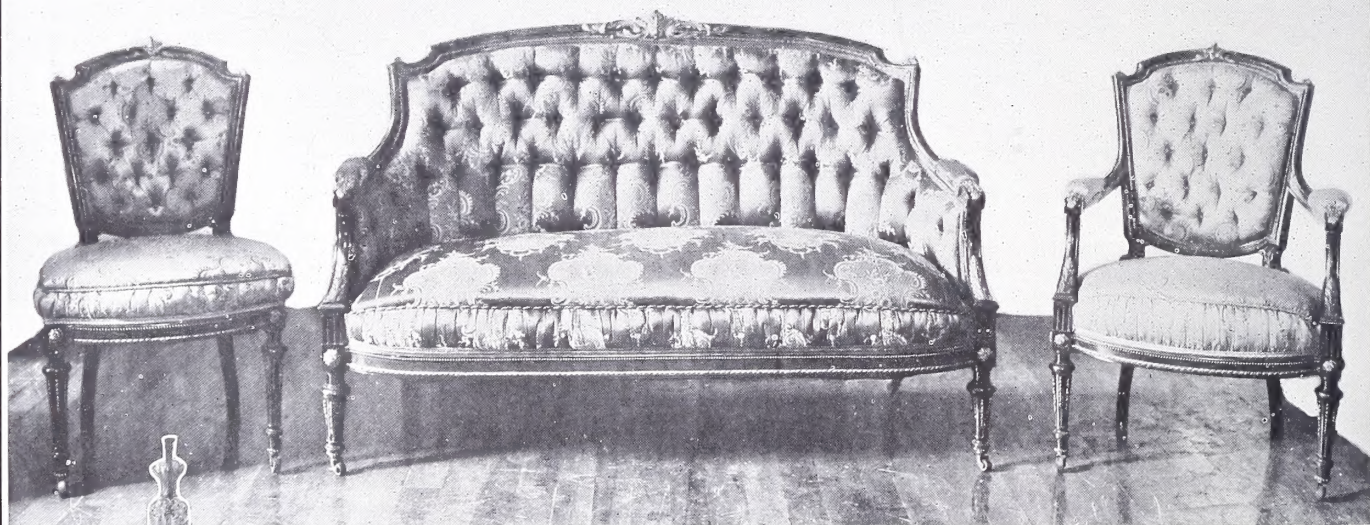
MASSACHUSETTS



THE WALL PAPER OF THE OLD HALL is of the landscape type which succeeded the early nineteenth century classic scenery. However unsatisfactory may be the outside weather, this paper ensures the visitor a compensating climate. In the picture choice is offered between tropics and polar seas. Alluring adventure waylays the route.

KATHERINE N. LORING : *Wayland, Mass.*

Offerings of genuine antiques for sale will always be gladly considered



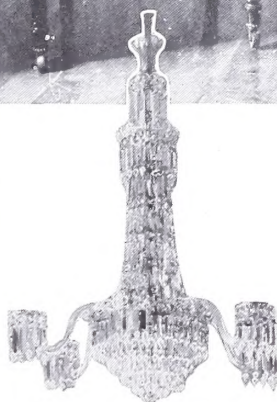
IMPORTED FRENCH ROSEWOOD DRAWING-ROOM SET : 2 Sofas, 4 Corner Chairs, 4 Side Chairs.

A Mid-Century Antique Revival

THE nineteenth century was a period of revival in furniture design and of actual advances in soundness and reliability of construction and in the technical perfection of cabinet making.

The imported French drawing-room set here illustrated offers a case in point. It dates not far from the mid-century and offers a splendid interpretation of the *Style Louis XVI*. The material is rosewood with gilt metal mounts. Upholstery and coverings—the latter of rose and gold damask—are new and perfect.

The splendid crystal chandelier illustrated at the left is one of a pair.



CRYSTAL CHANDELIER

JAMES E. STUART, 31 *Howard St.*, BOSTON



BROADHEARTH : *Home of America's First Ironmaster.*

1636

An Invitation to All: A Prize For the Young:

EVERYBODY IS WELCOME to visit Broadhearth; and so many come that we plan to issue a small booklet of information as a souvenir. Could you write such a booklet if you thought you might win a prize? Here are some of the things to include:

Broadhearth shows in its architecture a late Gothic influence. Its oak beams weigh 40 pounds to the foot; its floor boards are 20 to 23 inches wide. Two fireplaces have openings over ten feet wide, and the huge five part chimney casts shadows on the hearths. Its doors are so hung to exhibit the various old styles of hand-wrought hinges and latches.

At Broadhearth, iron was successfully dug and smelted for 150 years. Here Joseph Jenks made the die for the first Pine tree shilling; his wife was read out of church for wearing lace on her bonnet.

*See *ANTIQUES*, Vol. I, p. 51.

In 1637 lead musket balls were accepted as legal tender at a farthing's value each, and were used in defence against the Indians, who did not always call as friends.

The first ship built in Boston, the *Trial* (1643) was equipped with iron from Broadhearth. Here, too, was made the first American fire engine.

The household equipment of Broadhearth constitutes a private collection belonging to Mrs. Cooney and me. It is open to visitors, by appointment, from July to November. There are no charges and nothing is for sale.

You will write better if you come and see the place, full of the things which we love. If, by October first, some one not over 18 years old composes an essay that we can use for a booklet, we will award him a prize of \$100.

CHARLES L. COONEY

(*Member American Antique Dealers' Association.*)

Martha^{de} Haas Reeves
1807 RANSTEAD STREET
Philadelphia, Pa.



Offers for Sale this old American Curly Maple
and Cherry Desk

Some New Arrivals!

A fine pair of HEPPELWHITE CHAIRS
A nice MAHOGANY SOFA TABLE
A good SHERATON INLAID SECRETARY
Several good SHIP MODELS
MAPLE GATE-LEG TABLE, medium size,
nice condition
Other good things in CHINA, GLASS and
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Early American Furniture

WE have just purchased a collection of furniture, glass, brasses, and pewter, which we feel is the finest and most varied that we have ever secured. Supplementing our regular stock, we have on display, at the present time, the finest collection we have ever been able to offer.

Among the more unusual pieces just received are:

A high post bed of San Domingo mahogany, posts fluted and carved with acanthus leaf, with beautifully carved headboard of broken arch design finished with large carved eagle with spread wings; three claw-foot mahogany sofas; a low-post carved maple bed; two mahogany and one cherry dressing tables; a mahogany claw-foot carved pedestal workstand; five mahogany pedestal workstands; one lyre-base workstand; two lyre-base card tables; a mahogany flat-top highboy; numerous tilt-top stands and tables; five sets of prism candelabra; three secretary desks; a mahogany Sheraton swell-front chest of drawers; five very fine old console tables with marble tops; a cherry and maple slant-top desk; numerous other beds, chests, tables, chairs, stands, etc.; many pieces of pewter, copper, lustre, and brass; several fine coverlets and Paisley shawls; a number of old prints, frames, and paintings.

We solicit correspondence and will be glad to give description and photographs of any pieces of interest to collectors and dealers.

J. P. Zimmerman & Sons

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Carries a large line of China, Glass, Old Prints, etc., etc., at reasonable prices.

A SET of 70 pcs. of *The Landing of Gen. Lafayette*, 10 large soups, 10 small soups, 11 dinner, 6 breakfast, 14 dessert, 6 assorted size platters, 2 covered vegetable dishes, 1 large tureen with cover and platter, 1 small tureen, 2 fruit dishes, 6 assorted sizes open vegetable dishes, 1 small tureen platter.

Am offering this rare set at \$25 per piece or \$1750 for the seventy pieces. We do not care to break it but wish to sell it complete to one party. Correspondence solicited.

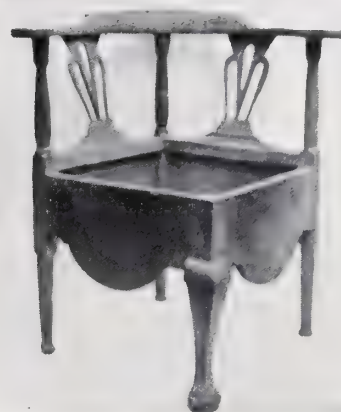
The Village Green Shop

GRACE S. WHITEMORE

59 South Main Street
Ipswich, Mass.



Antiques and Unusual Things



CORNER WRITING CHAIR (circa 1750)

Matching Your Antique Desk

COMPARE this curious old corner chair with the English example in *ANTIQUES* for June (page 269). That should fix the date of this simple American adaptation. The back and legs are mahogany, the skirt, dark maple. A handsome and serviceable piece in prime condition.

WILBUR H. HAGGETT

6 NORTH STREET

Salem, Mass.

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INCORPORATED

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BOSTON, MASSACHUSETTS

Antiques

IMPORTED COLLECTION OF
WATERFORD GLASS

Formerly the Property of MAJOR CHARLES LOWDER
Aide-de-Camp to General George Washington

Consisting of Pair of Boat Shaped Dishes,
Pair of Decanters with rare Star Stoppers,
Pair of Bon Bon Dishes with Covers and
Trays, Pair of Helmet Shaped Compotes
with Covers, and several Bowls.



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A N T I Q U E S

MAPLE FURNITURE

GLASS, CHINA

OLD PRINTS

BURNHAM'S CHATS *with* COLLECTORS

VIII.—THE ETHICS OF CHURCH SILVER

IN May, I advertised for sale the silver communion service of the first Congregational Church of Ipswich.* That remarkable collection of beakers is now in private hands, and is destined, eventually, I understand, to the permanent custodianship of a public museum.

I am not sure, however, but some readers of *ANTIQUES* thought that, in disposing of early church treasures of New England, I was acting like a Bolshevik leader despoiling holy places for the sake of gain.

Indeed, I received one or two letters of protest. Yet here is the fact: this silver, too valuable for keeping in the church edifice, and in other respects unfitted for modern sacramental forms, was hidden in a safe deposit vault, where it served no purpose either of use or of sentiment. It is now assured a well guarded preservation. In time it will be accessible to public view and admiration.

Meanwhile the church whose possession of the silver constituted little else than a responsibility, now holds for investment a snug sum of money, the income from which will go far toward in-

surging freedom from financial burdens calculated to interfere with widest service. The talent which was hidden in a napkin has been brought forth and set to work.

I am convinced not only of the propriety but also of the essential beneficence of such disposal of church belongings—where circumstances are similar. I shall, therefore, be glad to confer with other church corporations which may be considering the advisability of such action.

Now I am entrusted with another communion service. It is not quite so old as the other. But because of the inclusion of two splendid silver tankards, it is well worthy of the highest rank among services of its period.

This service belongs to the South Church of Ipswich, Mass. (founded in 1747). Its eight items represent five separate donations, ranging in date from 1748 to 1761. It consists of two slightly different tankards, each approximately 8¾ inches high, and six pear-shaped mugs, varying somewhat in size and detail of treatment, but of similar design and of an approximate height, each, of 5½ inches.

**ANTIQUES*, Vol. III, p. 200.

CONCERNING THIS SILVER PLEASE ADDRESS ME DIRECTLY.

MAKERS of
the SILVER
SERVICE

Benj. Burt
(1729-1804)
I. Foster
(-1751-)

of the
SOUTH
CHURCH

Sam'l Minot
(1732-1803)
Thos. Dane
(1724-1796)



COMMUNION SERVICE OF THE SOUTH CHURCH, IPSWICH, MASSACHUSETTS

Now offered for sale :: Described by E. A. Jones in *Old Silver in American Churches*, pages 227-301, Plate LXXVIII.

Founded 1747

R. W. BURNHAM, IPSWICH, MASSACHUSETTS

TELEPHONE, 109 IPSWICH

Just from the binder, Volume III of ANTIQUES makes an impressively handsome book of 300 pages.

An appreciative reader wrote, the other day, "You are not only publishing a delightful magazine, you are making history."

That was one of the finest compliments which ANTIQUES has

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ANTIQUES

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received, for it showed perception of the *permanent values* in the magazine.

It is these permanent values which make being a regular subscriber to ANTIQUES preferable to being an occasional purchaser.

It is these permanent values, again, which make bound volumes of ANTIQUES increasingly desirable.

Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.
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GLORIOUS LONG ISLAND! SWEEPED BY OCEAN BREEZES!

Guarding the Gateway of the Wonder City of the World—

NEW YORK

THOUSANDS OF TOURISTS from all over the land will visit this magnificent city and tour the *Beautiful Island of the Sunrise Trail*, over the trails made by the Indians centuries ago, when they made their pilgrimages

to worship the glory and majesty of the Rising Sun from the waters of the blue Atlantic.

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Long Island's Famous Antique Shop

(a real old-time welcome awaits you)

Early American furniture; an exceptionally fine collection of Sandwich, Stiegel, South Jersey Glass, Flasks, and Bottles; Pewter; Currier Prints; Old Ironry; Hooked Rugs — a whole house full of rareties.

Send for booklet and price list.

KATHARINE WILLIS

272 Hillside Avenue : : JAMAICA, Long Island

Hit the Sunrise Trail at 59th Street, over the Bridge, out by Queens Boulevard, 10 miles.



PEACE WITH CONTENT

AN ENGLISH SILHOUETTE, *elaborated with tinsel and colored paper.*

Not easily dated. Slavery in England was abolished in 1807. Peace was hardly in the national program until 1815. Observe that the rural lasses still wore hoop skirts; the gentility have adopted clinging gowns. Comparison with the Jackson silhouette suggests the date of 1795, the year which marks the termination of the French Revolution. (See editorial.)
Owned by Frances Clary Morse.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN *TIMES PAST* & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume IV

JULY, 1923

Number 1



The Editor's Attic

Cover and Frontispiece

IT is easier to find patriotic items among things antique than among things modern; or, at any rate, so it seems. Cover and frontispiece both bespeak love of country, although one is American and the other English; and both are saturated with the spirit of peace, plenty, and contentment.

The jug on the cover, made by G. Purdy of Atwater, Ohio—who, it should be observed, was generally looked upon as an important citizen as well as an excellent potter—is the first piece of early Ohio pottery which *ANTIQUES* has been privileged to publish. If the number of stars in the flag at the left constitutes a reliable guide, the specimen should date from approximately 1850. It is now owned by Mrs. Adelaide Collins of Williamsville, N. Y.

The delightful frontispiece silhouette is, beyond doubt, by the same clever hand as that which cut the mourning piece in Mrs. Jackson's history of silhouettes.* But it is a far finer example. How any human being, during the troubled closing years of the eighteenth century, or the opening years of the nineteenth, could have experienced a period of peace and content sufficiently extended to permit the finishing of so elaborate and painstaking a celebrative monument is beyond human understanding. Whoever cut this intricate pattern must have felt assured that the millennium was about to repose on his doorstep. By the time the work was finished, however, the millennium had changed its mind and was moving swiftly toward the doorsteps of 1919.

For opportunity to reproduce this interesting silhouette *ANTIQUES* is indebted to its possessor, Miss Frances Clary Morse.

*Plate XXVII.

And the Pursuit of Happiness

THE bird of freedom here spreads its wings above the Attic, in patriotic deference to the glorious day on which our ancestors declared themselves free and independent of all attempts to compel them to drink tea against their united wills. Whether this emblem may properly qualify as an antique is perhaps doubtful. It was, however, presented to the Editor in the salty and venerable town of Portsmouth, where still abides tradition of an ancient mariner in whose hands a block of pine had a way of acquiring the malleability of clay; though this condition usually had to be induced by first rendering the marine sculptor, himself, genially pliable by liberal applications of alcohol, tinctured with prune juice and brown sugar. Then, as the perfect moment dawned, the old man would begin to carve eagles, and he would turn them out with a proficiency and speed elsewhere unequaled in the maritime annals of New England.

As to the accuracy of the tradition, there is, alas, no means of knowing. But eagles are certainly a frequent decoration of the major and minor craft that ply these coastal waters. Nor is there proof that the traditional mariner wrought this particular bird. Still there is, in its delineation, a flow and sweep of line, a certainty in each curve of feather and accent of quill which indicate mastery enjoying itself. And in the eye is discoverable a certain expression of anxiety, perhaps even of distress, as if, curiously, the sculptor had unwittingly expressed something of his own prescient emotion in this bit of his handiwork. No great stretch of the imagination is required to picture this wooden fowl, high poised on spread pinions amid the upper blue, whence he strains his utmost vision to pierce the rolling Atlantic fog, and to glimpse beyond it, on the

ocean's three-mile horizon-line, the dark hulls of the rum runners—renegade cradles of ancient liberties—rocking endlessly upon the inquiet deep.

A Detour in Criticism

THE art of a people is both irrepressible and irresponsible. It has a way of making its appearance apart from the schools and their apparatus for its engineering. Its tendency is to bubble up out of the popular consciousness, to carve its own channels and to seek its own outlets, without much regard for systems planned carefully in advance for its accommodation and guidance.

That is, perhaps, the reason why a good many earnest and honest believers in such systems worrying as to whether or not there is discoverable, today, any such thing as an American art. Failing to perceive this phenomenon—without which, they are agreed, no nation may properly lay claim to an advanced civilization—in the places which they have prepared for its reception and upbringing, or in the acceptable guises which carry the pleasing assurance that art is art, they are seized with doubts as to its existence. And, forthwith, lest civilization fail, they seek application of remedial measures by calling for increasingly heavy loadings of the beautiful in the educational hypodermic.

Meanwhile, all about these troubled folk spreads, in flourishing expansiveness, an American art, omnipresent, characteristic, totally lacking in self-consciousness, and—because of these very qualities—largely unrecognised for what it is. Its two most striking manifestations are—as might be expected—wide apart; for one is architectural—the skyscraper; the other is pictorial—the newspaper comic strip.

Our Topmost Towers

APPRECIATION of the skyscraper is by no means unheard of, yet it has come haltingly. The skyscraper's place in the history of architecture is, however, assured; though its eventual rank is for the future to unfold and determine. Even at this stage in its evolution, that heaven-searching structure, whose foundations press down upon the brow of Pluto's realm, carries unmistakable evidence of being the only truly original architectural expression in half a millennium; for it is the logically developing outgrowth of the first joining, since the Gothic era, of new physical and ritualistic requirements with new materials of construction.

Whatever its indebtedness to Babylon and Athens, to Rome and the pinnacled cities of old France, the skyscraper is, none the less, more remote from this ancestry than Mayor Hylan from Nebuchadnezzar. It offers, in short, a marvelous synthesis of America's imagination, practicality, power; and of these, in turn, it becomes, at once, symbol and explanation.

Soul Respite

THE comic strip, on the other hand, studied day after day by countless thousands, spans today's preoccupations of the common mind much as Giotto's frescoes in Santa

Croce spanned the preoccupations of a similar mind in fourteenth-century Florence.

There are differences of time and viewpoint. The mediaeval Florentine found surcease from the daily grind in contemplating the tribulations and the triumphs of the saints, in whom he discovered encouragement to his own humble steadfastness and hope for his own eventual salvation. The average American finds a strange fascination in following the fatuous fortunes of the Duffs and the Gumps, the Mutts and the Mehitabels, those distraught victims of relentless circumstance—always searching but never finding, always on the way but never arriving, always expectant but never rewarded—and, be it added, frequently down but never quite out—because in them he half consciously perceives a grotesque allegory of his own encounters with life.

The Test of Culture

THE art of the comic strip may be vulgar and that of the skyscraper ennobling; but each is in its way as revelatory of American culture as the other. Certainly in any appraisal of that culture, neither offering may be ignored. On the whole, it would be safer and sounder to omit consideration of the nation's painting and sculpture—those orphan arts which now-a-days tend to move alongside the currents of life rather than in their midst, and hence more often suggest the need for some personal outpouring on the artist's part than his response to an urgent social requirement. In an age such as this, painting and sculpture too largely lack the quality of the inevitable; their direction, therefore, is often towards a rarified lyricism—at times little better than egotistic incoherence—or towards a placid repetition of outworn symbols for ideas whose pertinence has long since passed.

Art the Telltale of Life

IT is customary for writers in the field of criticism at intervals to emit the asseveration that art is the interpreter of life. But, in fact, if we view art in its broadest and most inclusive aspects, we shall discover it to be less an interpreter than a telltale, a spy, an irrepressible revealer and purveyor of secrets, not only of the whole people from the tumult of whose being it springs, but of the very individuals through whose medium it finds visible expression. Nor can this telltale deviate from the truth: Cassandra was no more fraught with verity.

The art of our own place and time we may not like; none may blame us if we do not. Yet that privilege offers us no valid excuse for mistaking the artistic manifestation for something other than it is, or for trying, by educational tinkering, to change its fundamental aspects. Change will come only as life itself, and its community processes, undergo transformation. That miracle is constantly under way, its progress traceable in the spoor of art. But those who would accelerate the movement, or direct its course, must arm themselves for the penetration of causal profundities which no others have dared to plumb since, in the beginning, Lucifer tried and failed.



SETTEE AND SIX CHAIRS (circa 1820)

These qualify in the category of Sheraton fancy chairs in the process of evolution into what is known in America as the Hitchcock type.

Scattered Heirlooms

THE English family philosophy, which recognises the superior rights of the eldest son, has resulted in keeping many sets of household things fairly intact. In this country the tendency has been precisely to the contrary. Upon the death of parents, their personal possessions have, all too often, been apportioned among a numerous and widely scattered progeny; so that silver services, tea sets, and suites of furniture, which once did unified duty in a single home, have found themselves dispersed beyond hope of reuniting. That accounts for the not infrequent discovery of a single fine old relic in a welter of modernity's worst,—treasured for association's sake, but quite without influence in determining domestic schemes of decoration.

And what is true of the highest type of such possessions is, even more often, true of the things of intermediate value, in which category must be reckoned Sheraton fancy chairs and their successors of the Hitchcock persuasion.

In America, at any rate, both of these types of chairs were, in their day, produced to meet the demand for something effective, yet not expensive. Their function was to serve in "best bed-chambers and secondary drawing-rooms."* Naturally their actual use was not confined to these functions. When their newness wore off, and with it the painted or stencilled pattern, and the enthusiasm of the artistic member of the family had exhausted itself in efforts to reëmbellish them with improvements, these chairs, either as single spies or in battalions, found their way to attic, back porch, and woodshed. In due time the drawing-room sets of six were broken up into faded ones and twos, frayed as to seat and dim as to design.

A Complete Set

THE Sheraton fancy chairs here illustrated have, therefore, primary claim to attention in the fact that they are a complete half-dozen and that their guardian settee is with them. Where they were made is not known; but they were owned for many years in Kentucky before pass-

ing to their present owner, Miss Sophie Harrill of Knoxville, Tennessee, who has thoughtfully supplied a photograph for this month's more comfortable and appropriate furnishing of the Attic.

The style of these pieces would naturally place them midway between the somewhat fragile painted Sheraton of the close of the eighteenth century and the fully developed Hitchcock chair of 1825 or thereabouts. The reed-and-ball decoration of back and stretchers, such as occurs in the fancy chairs supplied for Cleopatra's Barge of 1817,* has here been supplanted by carefully graduated splats. The leg turnings more closely approach those of the Hitchcock type. But it is to be observed that the characteristic, turned top rail of the Hitchcock chair has not yet made its appearance. The rush seats, furthermore, are gracefully rounded and their edges are bound with a hoop-like band bent about the seat. This is another characteristic which marks these chairs as earlier, in type at least, than the Hitchcock style.

Without doubt, originally painted, chairs and settee, when acquired by their present owner, rejoiced in many coats of many colors. At some time in their career their seats had been covered with carpeting, beneath whose sure and comforting warmth the original rushes had dried almost to powder. After the paint had been removed, it was discovered that the material of the furniture is a fruit wood of some kind—probably pear. The delightfully tawny-golden tones of this material call for no improvement with lacquer. The complete set has, therefore, very sensibly been left in its natural color. Beyond the cleaning away of old paint and the restoring of the rush seats, few or no repairs have been called for.

Standard Type: Individual Detail

FROM what source these chairs made their way to Kentucky, a century since, it would be agreeable to know. They are certainly not homemade. Some early factory turned them out. But where? Probably no farther south than Philadelphia; quite possibly as far north as New York. While entirely true to a standard type, they exhibit

* Singleton, *Furniture of our Forefathers* (edition of 1901), p. 642: (popular edition), p. 557.

*See Singleton as above.

minor individualities which may serve to identify them as belonging to the same brood as some examples whose label has been miraculously preserved. Note, for instance, the number of rings on legs and stiles and their positional relation to joining members. Note, too, the relatively small ball above the main turning of the leg, and, further, the degree of visibility of the leg spindle below the binding strip of the seat. The number of stretchers is standard; but the back stretcher strikes the rear legs almost exactly midway between the joining points of the side stretchers. In the chair at hand as these notes are written—a Vermont heirloom, by the way—the rear stretcher is raised barely an inch above the lower side stretchers. It is small variations such as these which often distinguish specific authorship, and hence are worth studying.

The Lion on the Hearth-Rug

THE lion and the lion's child illustrated in *ANTIQUES* for November, 1922,* as the decorative elements of a hooked rug, have recently crossed the path of Miss Margaret Quigley of Endicott, New York, who writes that, since she has in her own possession a rug of precisely similar design, she judges that both were worked on a stock pattern. Miss Quigley's rug is done in shades of brown with cerise flowers. A photograph accompanying her letter amply supports her contention. Not more than two weeks ago, the Editor stumbled over a precisely similar rug—though of different coloring—; another bit of substantiating evidence, if any were needed. Thanks are due to Miss Quigley. It is upon the bases of innumerable observations such as hers, and their recording, that the structure of truth regarding early American handicrafts must be erected.

A Family Affair

ASIDE from its intrinsic interest as an extraordinarily fine gate-leg table, the example here illustrated offers just enough of historical mystery to pique someone's curiosity for research. It is the property of Percival B. Rolfe of Portland, Maine, who, some years since, acquired it from Mrs. S. A. Arnold of Bath, Maine. Mrs. Arnold had owned the table for eight years more than half a century before passing it on to Mr. Rolfe; and, still previous to her ownership, the piece had long been in the hands of her husband's grandfather, Judge Hill of Phippsburg. According to

Mrs. Arnold's account, the judge purchased it "when the Franklin things were sold." The reference is, apparently, to Benjamin Franklin; but Mr. Rolfe seems justified in assuming that the table originally belonged to the father of that journalist statesman.

The elder Franklin is chiefly known to fame as a philo-progenitive soap-boiler. His first wife bore him seven children; the second ten. The domestic meals required a table of generous dimension. This one measures six feet in length by five in width, and will, it is said, comfortably accommodate twelve persons. Speaking of his father's family, Benjamin Franklin remarks, in his *Autobiography*, "I remember to have seen thirteen sitting together at this table." Coupled with the evident age of Mr. Rolfe's example the coincidence of size is at least arresting.

Gate-leg tables with Spanish feet are rare. In his *Furniture of the Pilgrim Century*,* Wallace Nutting shows one and remarks that perhaps a dozen others are known. In the present instance an extra mark of rarity is the placing of a foot under each of the gate-pivots. This was done in the finer tables, but was neglected in those of lesser moment.

Unfortunately the necessity for retouching a dim photograph obscures the character of the detail. The turnings here are substantial without being in the least coarse; and the proportioning, throughout, displays admirable balance. As to the material of this Franklin table there is some question. It has been called mahogany. It may be some other imported wood of similar texture. Mahogany was not in common use when this table was made.

Benjamin Franklin died, in 1789, at Philadelphia, leaving a considerable fortune to the benefit of his heirs, legitimate and otherwise. But how, where, when, or under what circumstances his personal effects were disposed of—among them this table and a tall clock—it would be interesting to learn.

Further Introduction

L. EARLE ROWE, whose discussion of William Guy Wall reopens the entire subject of the sources of the designs on blue china, is Director of the Rhode Island School of Design. Sick glass, everywhere a problem, has been perhaps more carefully studied in Germany than elsewhere, hence the appropriateness of the brief but conclusive contribution by Otto Von Falke, General Director of the Public Museums of Berlin. Gertrude Whiting is an authority on matters pertaining to lace-making, and allied arts.



GATE-LEG TABLE (circa 1700)

An unusually large and fine example showing a complete set of Spanish feet, whose doughy appearance in the picture is due to retouching of the photograph.

*Volume II, page 214.

*Page 373.

Sick Glass

By OTTO VON FALKE

EVERYTHING earthly is transient, and glass offers no exception. As a material born of the intensest fire, it has been considered one of the most durable creations of the hand of man; and, under favorable circumstances, it will last a thousand years or more without showing a trace of age. Yet, glass is, in much higher degree than porcelain, sensitive to injurious influences which cause deterioration in its original aspect and condition. In this the proverbial brittleness of glass is not considered, because that results only in destruction of the form, without affecting the substance, of a piece.

Among old glass vessels, even when these have but a couple of centuries behind them, there are so many which have suffered in brilliance, clearness, and smoothness that, in the circle of museums and collectors, the expression "sick glass" has become common. It is a suggestive term for designating glass which shows indication of a deteriorated or disintegrating condition.

If one would speak clearly regarding the causes, symptoms and treatment of glass-sickness, one must distinguish between the condition produced by *exterior* influences on the one hand, and by the deterioration of the *interior* character of the glass-substance on the other.

The best-known examples of the first kind are presented by the antique glass of the time of the Roman Empire. Of the examples brought to light the greater number have been found in a turbid or weather-worn condition. Although of faultless structure, they have yet lost their brilliance, because not far from the time of their origin they were buried underground where they were exposed to the chemical action of the moist earth. Against such treatment even sound and perfect glass is not entirely immune.

As is well known, glass is principally a combination of silicic acid, in the form of sand or flint, combined with one of the alkalis that promote melting, for which, in the old glass-making art, either *natrium*, soda (in the antique and Venetian glass), or *kalium*, potash (in German glass) were employed. For increasing its clearness, since the seven-

teenth century, additions of lime, in the form of chalk, or (in England) of lead, and, for producing colored glasses, oxides of the precious metals are employed. *The essential factors, however, are always silicic acid and an alkaline flux; and upon the correct combination of these and their working up, the health of the glass depends.* This combination is not, however, free from chemical change. Glass has an affinity for moisture and is inclined to condense the moisture of

the air on its surface. This, in turn, absorbs the carbonic acid that abounds everywhere in the atmosphere and in the soil. In the course of centuries this first draws the sodium and potassium from the glass, leaving the disintegrated silicic acid sticking to the surface in the form of a thick, dull coat of infinitesimal scales.

In the case of antique glass, this chemical decomposition or disintegration of the surface can scarcely be considered as a disadvantage. Although it changes the original appearance of the glass, it constitutes an easily recognised indication of great age, and very often compensates for loss of transparency by the beautifully shimmering metallic rainbow colors of the encrustation. This play of colors is produced by the breaking-up of the light by minute particles of silicic acid and adds not a little interest to the otherwise smooth and colorless glass of antiquity.

But there is a very considerable difference between this surface disintegration of antique glass and the acute, rapidly progressing glass-sickness. The former does not advance after the glass has been withdrawn from the influence of the moist earth and is preserved in a dry room; consequently, there is no necessity for removing or remedying the traces of disintegration, especially since the original smoothness and gloss of the surface cannot be replaced. Only in the case of thick colored glass, like the Egyptian *balsamaria*, whose original coloring has become overlaid with a thick, opaque coat of decomposed glass, has the restoration of the color been attempted, either by repeated grinding with the finest moistened pumice-stone powder,

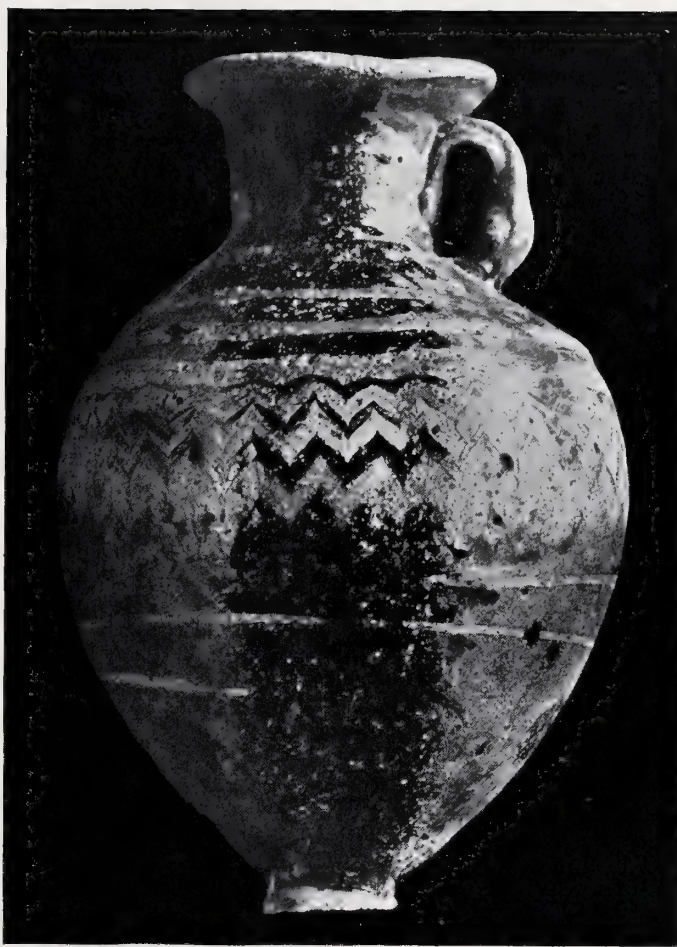


Fig. 1 — ANCIENT BALSAMARIUM
On this the encrustation has been treated with acids.

or by careful etching of the decomposed coat with much-diluted hydrofluoric acid (*Fig. 1*). The latter method, however, leaves a rough surface.

Of serious injury to antique artwork is the partial weathering of the mediaeval window glass, the outside of which has been exposed for centuries to the action of rain and storm, dust and soot. Whoever has lived in Nuremberg or Cologne, which are centers of industry with corresponding impurity of the air, has noted the stained-glass windows whose color harmonies, and even whose very designs, are often destroyed by the opacity and darkening of the glass. Outside, as seen from the street, the glass looks white, because a thick, often deeply corroded coat of disintegrated silicic acid covers it. The enemy in this case also is the carbonic acid of the atmosphere which has drawn out the alkaline constituents of some elements in the glass design, while other harder pieces in the same window remain intact. Although in such cases, where the work is of high artistic value, a regeneration of the decomposed glass is greatly desired, an effective means has not yet been found for restoring the uniform transparency of the windows without replacing the portions which have become opaque.

The acute glass-disease also, which so often attacks the glass vessels of the sixteenth century and later, and which museum curators and chemists have been actively engaged in combating, reveals itself in a decomposition beginning on the surface. It is, however, unlike the slow action of weathering on the exterior, a constitutional disease, due to a wrong composition of the glass-substance itself. Hence it may break out without drastic attacks from the outside. The basic fault lies in a too large proportion of alkaline flux to that of silicic acid. The greater the excess of alkaline flux, the less water and carbonic acid from the air the glass collects on its surface, but the easier and quicker it is affected, through the co-operation of warmth and light, by decomposition through the separation of the alkali. Thus, artistic glass, ennobled by cutting and grinding, is, unfortunately, more receptive to the glass-sickness than the uncut; for the natural surface of the latter is somewhat richer in flint because it loses a portion of its alkali during its working in the fire. During the grinding of this hard surface, however, the inner surface, richer in alkali, is laid bare and is more sensitive to atmospheric influences.

The ill consequences of producing a glass-substance too rich in alkali or too poor in silica were not unknown to the old glassmakers. Johann Kunckel in his *Ars Vitraria Experimentalis*, the most important old work on the art of glassmaking (published in 1679), expressly warned against a too great quantity of alkali in the mass of the glass, because such glass "when exposed to the air, or even left



Fig. 2 — POTSDAM GLASS (circa 1705)
A fine network of cracks is clearly observable.

to itself, soon crumbles away." When many glassmakers, in spite of the result of investigation, continued to use the alkali in excess, not only for the cheaper ware but also for more valuable work, the reason given was that alkaline glass was easier to melt, as well as softer and better for working. The cost was less and the work easier, while the disadvantages only appeared long afterward. To this is due the greater tendency to disease of Venetian glass. As the glassblowers of Murano, in the sixteenth century, changed from the simple, strong Gothic forms to the lighter, freer, and more delicate forms of the Renaissance, they required a ductile, plastic glass, which was obtainable by a plentiful addition of alkaline fluxes. The material, therefore, had to be adapted to the artistic aim at the cost of the durability of the product.

In the case of Venetian glass made of poor material the sickness first appears as a salty, acid-smelling moisture on the surface of a piece; then follows the disappearance of its brilliance and clearness. After this comes

a scaly disintegration, and the glass is past redemption. The light material becomes brittle and falls to pieces at a slight shock. As exterior causes of visible disease, only lack of cleanliness, damp air, and excessive exposure to the sun can be attributed.

In consequence of the faulty and empirical methods of early manufacturers the disease appears in almost all old glass, both the thin work of the Venetians and the heavier clear crystal glass of the German makers. As a matter of fact, however, the Bohemian-Silesian crystal glasses are very rarely attacked: the disease is only endemic among the crystal and ruby glasses of the highly productive Potsdam factory, which was active from 1674 to 1736. As a royal establishment it had to produce for the court many *de luxe* examples, with the most artistic cutting and grinding. Hence its tendency to use a soft, alkaline material such as facilitated that class of work.

The first stage of the disease in the Potsdam crystal glasses is indicated by a network of minute cracks, as fine as spider-web, which are scarcely visible (*Fig. 2*); but, with lack of care, in a few years this increases and becomes deeper until a rough crackle covers the entire surface. This is plainly visible on the ruby glass goblet of about 1690 (*Fig. 4*), owing to the dark ground-color. It can also be seen that the surface between the cracks is giving way. Where the crackle is finer and closer, there is a whitish discoloration of the glass (*Fig. 3*). With the breaking of the cracks, there occurs a salt-like exudation, which also tends to make the glass white and opaque. In this stage of the disease the heavier and thicker glasses may still last for many decades, but they have become completely blind, unsightly and worthless (*Fig. 5*).



Fig. 3 — POTSDAM GLASS
Upper part, showing clouding due to "sickness"

The glass-disease is certainly not contagious, as was formerly believed; but, as a defective glass cannot be remedied, the disease is incurable. All efforts to overcome it by drying in a high temperature, by corrosion or by grinding have failed. It is only by prophylactic measures that we may protect the glass from an outbreak of the disease, or stop its further development.

The first requirement is to protect valuable old glass from dirt, dust, and moisture. It has been shown that dust-covered parts, like a cover, become readily decomposed, while parts free from dust, like the underside of the feet, remain intact. The glass should, therefore, not be kept in an open room, but only in tightly closed, dust-proof cabinets. In the cabinets, especially when they contain objects of Venetian glass, porcelain saucers containing pure calcium chloride should be kept, so that any moisture in the air may be absorbed and condensation of water on the glass be thus prevented, for only this condensation gives the carbonic acid a point of attack. Furthermore, strong heat from the sun, or from other sources, should be avoided in a collection of

glassware, because the expansion of the glass, caused by the heat, results in breaking the outer skin of the glass or else increases the already present crackle. For this reason exposure to the direct rays of the sun should be guarded against either by selection of a room with a northern outlook or by the use of curtains. With a statement of these precautions, everything possible for the protection of a glass collection is written. It has also been recommended that affected glasses should be given a thin coat of colorless Japan varnish all over, covering the article with an airtight skin; but it has not been shown that this remains effective for any length of time.



Fig. 5 — POTSDAM GLASS
Brilliancy completely destroyed except at the foot.—Schloss Museum, Berlin.

NOTE—The materials of glass noted in the preceding discussion are usually supplied in the following form. The silica or silicic acid consists ordinarily of sand. For so-called crystal glass, pulverized quartz is employed. The flint glass of our forefathers gained its silica supply from crushed flint, unsubdued particles of which are occasionally encountered in finished articles.

Alkali is derived from compounds of potash or of soda—sometimes of both. The use of soda is said to give the finished glass invariably a greenish tinge.

In glass used for vessels in which density, power of refracting light and resistance to sudden changes of temperature are considered essential oxide of lead becomes an important ingredient. Mrs. Williams, in her book, *Sandwich Glass*, gives credit for the brilliance of that product to the use of baryta, which offers a partial substitute for both alkali and lead.—Ed.



Fig. 4 — POTSDAM RUBY GLASS (circa 1690)
Here the surface disintegration has reached the point of an actual chipping away of the glass.

Some Early American Furniture

From the Charles F. Williams Collection

THE late Charles F. Williams, Esq., first became widely known among collectors as a connoisseur of oriental rugs. Subsequently he turned his attention to antique furniture; and, after some years of collecting European items, developed an

interest in things early American, of which he brought together a number of distinguished examples.

Following the recent death of Mr. Williams, his collection has been acquired by the Pennsylvania Museum, where it has, of late,



Fig. 1



Fig. 2



Fig. 3

been on view. The accompanying photographs are from groupings at the Museum exhibition. They are not inclusive; merely representative. Information concerning them has been supplied by Samuel W. Woodhouse, Jr., Acting Director.

Some of the pieces shown have long been well known to collectors and have been previously published. This is the case with the Hadley chest (*Fig. 1*), which was derived from the Prouty Collection. The chest-on-frame shown in *Figure 2* was formerly in the Lemon collection at the Wayside Inn. It is surmounted by what is known as a Bible box; though this odd piece, with its lower drawer and slant top rather suggests an early portable desk. It is of walnut and carries its original brasses. Date 1720-1725.

But the most important item in *Figure 2* is the walnut corner cupboard, made for Caleb Pusey, of Pusey's Mills, Chester County, Pa., and dated 1717. The brasses are not original.

The Simon Willard tall clock in *Figure 3* will arouse less interest than the Willard shelf clock illustrated in *Figure 4*, a unique specimen, whose crude pine case is cheerfully at odds with the unusually handsome dial and hands.

Special attention may also well be directed to the walnut corner cupboard in *Figure 5*, and to the spice chest which surmounts the far earlier carved chest at



Fig. 4

the left. The panelling in these two pieces is similar to that in the cupboard of *Figure 2*. For some reason, yet to be explained, this form of panel, while by no means confined to Pennsylvania, is far more commonly encountered in furniture from that state than in pieces from New England.

The two fine mirrors in *Figure 5* speak for themselves. The curly maple and walnut highboy, from the G. W. Walker collection, one of the most attractive pieces of its type extant, has been published by Lockwood. It may date about 1700.

In *Figure 3*, aside from the Willard clock, the two corner cupboards are worth examination. The open shelves at the left are said to have come from Connecticut, about 1725. The other, although more elaborate, may be little later in date.

Students of the Windsor chair will find among these examples a number worthy of examination. Especially noteworthy is the low-backed chair with the huge writing arm shown in *Figure 3*, and the nine-spindle rocker with the double back shown in *Figure 5*. The latter shows signs of having suffered amputation preliminary to the application of rockers. Originally, doubtless, its legs exhibited the same well proportioned turnings as those of the writing arm chair, which are hardly to be surpassed for grace.



Fig. 5

William Guy Wall

By L. EARLE ROWE

Illustrations, except as noted, from original water colors in the collection of the New York Historical Society, by courteous assistance of Alexander G. Wall, Librarian.

IN a corner of my library stands a Georgian corner-cupboard. Its rich, dark mahogany, delicate, well-designed inlay, chiseled brass escutcheon plates,—its refined proportions, the graceful lines of wood which pattern its glass door, and the carefully designed mouldings, all support its proud claim to an age well in excess of one hundred years. Within this cupboard, on the several white-painted shelves (which have a fragrance of antiquity that no reproduction possesses, since it comes only with age and use), there reposes a small collection of old blue china: plates, salad-bowl, tea-set, gravy-boat, platters, cup-plates, and the like, whose acquisition has meant hours of the greatest pleasure, such in fact as only a collector may appreciate.

In this group is a plate bearing, on its back, the legend, *New York from Brooklyn Heights*, by W. G. Wall. Andrew Stevenson is the maker (*Fig. 1*). This plate is not unique, or, in the eyes of specialized collectors, even of the greatest rarity; but its beauty of color, its quality of printing, and its general artistic merit place it in the aristocracy of blue china. The details of the view are interesting, indeed, when present-day Brooklyn and New York are considered. The rough country road leading to the shore, and perhaps to a ferry, the farmhouse on the right with its hedges and trees, the solitary horseback rider in the foreground, the East River with its scattered shipping, and the lower end of Manhattan beyond, with the spire of Trinity Church easily identifiable, make a picture which is both historic and beautiful. Much has been written about early New York, but there is a curious lack of published information about the artist who was responsible for this interesting design.

The books on early blue china dismiss Wall with a few lines, although all acknowledge the indebtedness of collectors to his genius. That such brevity may not be wholly fair to his memory may be shown when early records are further studied. As a contribution to the knowledge already published concerning Wall, the following notes are brought together, with the hope that an artist who, in his day,

was so important, may become the subject of more extended investigation on the part of interested students.

William Guy Wall was born in Dublin, Ireland, in 1792. Like many other British artists of an earlier day, he came to America. It was in New York, the first of September, 1818, that he landed. Of his antecedents, parentage, early life, artistic training and reasons for leaving Dublin, we are as yet in the dark, although some of these details might possibly be unearthed in the Irish records. We do know that he had married in 1812, before leaving Ireland,

and had two daughters and a son, the latter, William Archibald Wall, who was born in New York in 1828. But we know most about Wall through his work. The significant fact is that he arrived in this country, only twenty-six years of age, yet a gifted and developed artist.

The picturesque nature of our landscape appealed to him strongly, and, in 1820, he made a series of water-colors which were to be published in the *Hudson River Portfolio*. This, according to the advertisement of H. I. Megarey, of 98 Broadway, was to be issued in six sections, each containing four prints. The advertisement further informs us that some of the engraved plates were to be made by John Rubens Smith, a well-known engraver, who was born about 1770 and died in 1859, and who worked in



Fig. 1 — NEW YORK FROM BROOKLYN HEIGHTS

Designed by William Guy Wall and made by Stevenson. From the author's collection.



Fig. 2 — VIEW NEAR FORT MONTGOMERY

Boston, New York, and Philadelphia. Eventually some of the plates were made by Smith, while others were engraved by John Hill (1770-1850).

This work was done in aquatint. A number of watercolors, made in excess of the twenty-four as additional plates, were published later. The proposed *Portfolio* was delayed in publication, if we may credit the advertisement in the *New York Commercial Advertiser* for July 2, 1823, which mentions it as "now publishing." A second advertisement in the *New York Daily Advertiser* for August 2, 1826, announces "twenty plates, 26 x 28 inches, and colored to Nature." This advertisement is fascinating as an instance of the love of lotteries in those days, since it offers a copy of the portfolio to be disposed of in this way for sixty numbers at \$1.50 each. Another lottery for a second copy is advertised on August 14, 1826. According to this announcement, the edition was already practically exhausted.

That the series was popular is shown by the fact that the plates were reprinted in 1828 under the auspices of G. & C. H. Carvill, New York. The subjects of the views were *Little Falls at Luzerne*, *The Junction of the Sacondaga and Hudson Rivers*, *View near Jessup's Landing*, *Rapids above Hadley's Falls*, *Hadley's Falls*, *Glenn's Falls*, *View near Sandy Hill*, *Baker's Falls*, *View near Fort Miller*, *Fort Edward*, *Troy from Mount Ida*, *View near Hudson*, *Newburg*, *View from Fishkill looking to West Point*, *West Point*, *View near Fishkill*, *View near Fort Montgomery*, *Palisades and New York from Governor's Island*. This series has been steadily in favor, and collectors vie with each other at those sales where any of the plates are sold. This is also true of other views which were published separately and at later dates. Among these we find *View of City Hall, New York* (1826), and *View of New York from Weehawk*, *New York from the Heights near Brooklyn* (both appearing in 1828).*

These are the most important of the prints showing the Hudson River and New York, but there were others from the artist's hand, including a series published in London in 1830 and 1831 by I. T. Hinton and Simpkin and Marshall. This set was engraved and printed by Fenner, Sears and Company, probably of London. Certainly it would be

interesting to publish as complete a list as possible of the prints in colors, or black and white, which were made from Wall's drawings.

All of this concerns the print collector and is not altogether new to him. It also presents to the blue-plate collector the artist in a new light, perhaps adding some importance which is wholly merited.

All collectors of "old blue" Staffordshire are familiar with the fact that the English potters had a large export trade with the United States, and that the subjects used on their pottery did not include views of places until after 1820.* Then landscape pottery became the fashion, and contemporary portfolios of views and books of travel were the sources from which the subjects were chosen. There were many of these, and some day our old-china lovers will prepare a list of the original sources of their prized views. At present our knowledge on this point is but fragmentary, especially in regard to the English views. In America there has been more done in this direction, but nowhere so happily as in the fascinating book by R. T. Haines Halsey entitled, *Pictures of Early New York on Dark Blue Staffordshire Pottery*.

In view of Wall's popularity and success at the time, it was quite natural that his work should be used for such reproduction. The following are some of the dark blue plates made from his views: *Andrew Stevenson at Cobridge* issued *Columbia College*; *New York City Almshouse*; *New York City Hall*; *New York Catholic Cathedral*; *New York from Brooklyn Heights* (two views); *New York from Weehawk*; *New York, Murray Street*; *On Road to Lake George*; *The Temple of Fame, Perry*; *Troy from Mt. Ida*; *View of Governor's Island*, and *Junction of the Sacondaga and Hudson Rivers*. The last is spelled Sacondaga on the print in the Portfolio and Sacandaga on the pottery.

Andrew Stevenson was a partner in the firm of Bucknall & Stevenson at first. Later Bucknall gave up his connection with the business. Stevenson made a special effort to secure the American trade and to this end tried to improve his wares in every way. Perhaps it was he who first realized the possibilities of Wall's views, for they now began to appear on both sides of the Atlantic. This evidence would seem to show, then, that Stevenson used these views after 1823. If this is the case, there is a conflict of evidence for

**History of the Staffordshire Pottery*, 1829, by Simeon Shaw.



Fig. 3 — HIGHLANDS SOUTH FROM NEWBURG

*NOTE.—For detailed information about the contribution of Wall to the print portfolios consult *The Iconography of Manhattan Island*, by I. N. Phelps-Stokes, Robert H. Dodd, New York, 1918.



Fig. 4—SANDY HILL

we find a curious puzzle to arouse the antiquarian and interest the lover of "old blue."

It is well known that Stevenson sold out to the Clews Brothers in 1818 or 1819. Stevenson is listed in the *Directory* for 1818 compiled by W. Parson & T. Bradshaw. It has been already stated, on the authority of Halsey and Simeon Shaw, that picturesque views on pottery were not issued before 1820. It will be recalled that the *Hudson River Portfolio* was in process of publication in 1823. Still we have at least eighteen views of this character which bear Andrew Stevenson's name on the back and which are superior in workmanship to the usual run of Clews ware. Was Stevenson's separation from the business complete, or was there some arrangement with the Clews Brothers whereby ware bearing his name was still produced; or is there some other explanation that is possible? Certainly this is but one instance of the sort of information which would be of interest to many and which may be buried in business records, old letters or other historical evidence to be found in the Staffordshire district, or the ever-abundant fountain of the library at the British Museum.

The Clews firm evidently well knew the interest and beauty of Wall's work, for they reproduced on their ware almost all of the subjects in the *Hudson River Portfolio*, and flooded the American market with their pottery, sending it over in the shades of blue, black, and brown.

Our story, however, is not of "old blue" china, but of the designer whose skill added beauty to our treasures,

whether pottery or prints. It would seem, from the above summary, that the young artist was most successful. But the evidence thus far does not show the real place which Wall took in the art world of America. For this we must turn to the early catalogues of the National Academy. There we find much of interest, which has, so far as we know, been brought together here for the first time.

The National Academy of Design was chartered April 5, 1818, and instituted January 19, 1826. Wall was one of the group elected to membership in 1826, an honor which probably would not have been his if his reputation had rested solely on his watercolors and prints. The Exhibition of the Academy began in that year, 1826, and to it Wall sent twenty landscapes and an architectural study, *Interior of Salisbury Cathedral*. We are told by Dunlap (*History of Arts of Design in America*), that his pictures were a great attraction at the exhibition, and that his showing in the following two exhibitions also proved very interesting.

In 1827 Wall exhibited two paintings, a landscape and a view of Cauterskill Falls in the Catskill Mountains. In 1828 he exhibited a *Storm at Sea: Frigate on the Rocks*. The other years in which he showed his work were 1830, 1831, 1832, 1833, 1836, and 1841.

The entry for 1836 is interesting, for it was a painting, *Dumpling Fort, Newport, R. I.*, thus indicating a residence in, or visit to, that city. Dunlap mentions that "Wall had of late (Dunlap's book was published in 1834) resided in



Fig. 5—VIEW NEAR FISHKILL

Newport," and also that he had moved to New Haven, where he was still very successful. Strickland* says that Wall returned to Dublin about 1832. Cummings, in his *Historic Annals of the National Academy of Design*, p. 122, states that, in 1831, Wall was transferred to the list of Honorary Members, having taken up his residence in Dublin.

The New York City Directories of the period give us the following information about William G. Wall's places of residence: in 1820-21 he was living on Laurens Street, near Spring; 1822 at Worcester Street, near Prince Street; 1824-25 at 50 Warren Street, and from 1826-29, on the corner of Amity and Thompson Streets.

The catalogues of the National Academy also supply us with information as to the artist's movements. In the late twenties Wall apparently went to Newport. In 1831 he went to Dublin, Ireland, where he lived until 1856. In 1841 he exhibited in the National Academy Exhibition in New York two views of the Lake of Killarney. In 1856 there appeared in the exhibition a *View in Wales*. Is not the inference a fair one that Wall worked both in Wales and in Ireland, continuing that close study of nature for which he was famous during his American career? This idea is supported by the knowledge available that, in 1840, he was represented in the Exhibition of the Royal Hibernian Academy by three American views and one Irish one. In 1843 he was an exhibitor at the Society of Irish Artists. In 1851 his work was again seen at the Royal Hibernian

Academy, where he had two watercolors, *View of Lough Mask*, and *The Castle Athenry*. He succeeded in having one of his works accepted for the Royal Academy, for in 1853 he was represented in that exhibition by *A Mountain Stream in Connemara*. Wall was not only a contributing artist, but he was also a member of the Society of Irish Artists, that curious group which was founded on November 11, 1842, as we are told, "for the avowed and determined purpose of refuting the aspersions cast upon Irish artists by English critics." He also served in 1847 as president of this society, which lasted only until 1849 and cannot be said to have included many noted artists.

The pursuit of art in Ireland was, apparently, always a somewhat precarious vocation. Hints of this are seen in Lady Gregory's book on *Hugh Lane*. It may have been the same in Wall's day; and probably was all the truer in the case of an artist who was not one of the leaders. However, Wall had some success, for the Royal Irish Art Union frequently bought his works between the years 1843 and 1846, since we have records of their being offered as prizes to subscribers. This, however, did not suffice to give him a suitable income, and, apparently because of this, he left Dublin in 1856, or just after, and returned to America, where he settled at Newburg on the Hudson. Of his work there as a painter we as yet know nothing, but in 1862 he again returned to Dublin.

There is one curious point connected with Wall's return to Dublin from his first visit to America, and that is his association with Master Hubbard, a youthful genius in the

**Dictionary of Irish Artists*, by Walter G. Strickland, Dublin, 1923, p. 498.

art of cutting silhouettes, which were then very much in fashion. An old hand-bill is left which Strickland copies* in which an exhibition of Hubbard's work in Galway is featured and especial mention is made of Wall's work in providing the backgrounds. This seems rather insignificant work for our artist to be doing, but we must remember the great vogue, in that day, of the silhouette; and, likewise, the point we have already noted—that art in Ireland did not find such support as it did elsewhere.

It has been noted that Wall was elected as a National Academician in 1826. When he moved to Dublin, this was changed to Honorary Member, for he is so listed among the members of the Academy in 1832. As such he continued

early days, for Wall was not offered a professorship, but only a place as instructor, although the invitation was a most cordial one, from Thomas Jefferson himself. Wall's success in New York was so great that he declined the opportunity. This success was financial as well as artistic, for he obtained as much as three and four hundred dollars, each, for some of his paintings and watercolors.

Success in art, however, is not to be measured in dollars and cents, but in the presence of such qualities as will cause the work of art to be treasured for its beauty, and as an interpretation of the scene represented. Wall, to be sure, is by no means the greatest artist of his time, but his work is still treasured, not only because of its truth-



Fig. 6—THE PALISADES

through the years to be noted in the catalogues, until 1864, when he was still living in Dublin. After that date the list of honorary members is discontinued and we lose track of our artist. At present the exact date of his death is not stated, but, as he was seventy-two years of age in 1864, it may have occurred not very long after. Here again reference to the Irish records should prove fruitful.

Wall's standing as an artist in his day was very high. Dunlap tells us that it was his practice to color all his drawings from nature on the spot. We are told that he said that this was "the only way to copy nature truly." His opportunity to become teacher of drawing and painting at Jefferson's College at Charlottesville, is an interesting sidelight on the collegiate attitude toward art in the

fulness in the portrayal of picturesque scenes, long since lost or changed through the march of Time, but also because of its inherent beauty. The New York Historical Society possesses at least five of Wall's watercolors,* while others are in the hands of well-known collectors.

The lovers of old blue china and colored prints have found so much that is delightful in their association with their treasures and that is admirable in the condition, color, and quaintness of design, that they have not always cared to trace the artist who was responsible for them. Yet much of interest can often be found, as in the case of William Guy Wall. We have only to touch the field of antiques in a remote way to feel the personality of master craftsmen and artists whom we would be glad to know.

**Dictionary of Irish Artists*, W. G. Strickland, p. 498.

*Here reproduced, their actual size is 21" x 14".

Notes on Scissors

By GERTRUDE WHITING

THE old forms—cysowres, sisoures, cisors, cissers, sizars—show that our present term is of French origin, from the former *cisoires*—shears—later modified to *ciseaux* or in the singular *ciseau*, an earlier spelling of which was *cisel*, a chisel, derived from the Latin *caedere*, to cut; *cisorium*, a cutting instrument; or *scindere*, to cleave. The Latin *scissor* was a carver, butcher or gladiator's knife.

Shells and sharp-edged stones were probably the first implements used for this purpose.

But in Roman days came iron, bronze and steel shears of a single piece of bent metal sharpened at the ends. In Pompeii occurs a decoration of cupids cutting flowers, and there is, at the Museum of Sens, a Roman painting of a man cutting cloth. A Greek earthenware group portrays a barber cutting the hair of an old man. These single strip shears continued up to mediaeval times. In the Cathedral of Chartres is treasured an instrument of torture, an object resembling scissors, but probably used for tongue-slitting.

The modern implement, as we know it, appeared in the sixteenth century and is attributed to the Venetians, though some crossed blades belonging to the fourteenth century have been found. The Persians originated the bird-form scissor with the elongated beak serving as a blade. The Renaissance brought wick cutters or candle-snuffers and coal scissors—those fascinating extension, twisted brass affairs like magnified, jointed sugar tongs—and also the idea of ornamenting the instruments with a device, such as entwined hearts on scissors intended as wedding gifts.

Tortoise-shell and ivory girdle cases were introduced that small

"What are little boys made of?
Scissors and snails
And puppy dogs' tails,
And that's what little boys are made of."

—Mother Goose.

(Some versions say *snaps* [metal-workers' shears] and some *snips* [glass-blowers' nippers] for scissors.)

"Without rasour or sisoures."

—House of Fame, by CHAUCER.

"Wanting the Scissors, with these hands I'll tear
(If that obstructs my Flight) this load of Hair."

—Henry and Emma, by PRIOR.

"Knives to grind, good masters,
Sweet mistresses, scissors to grind."

"We lawyers, like shears so keen,
Ne'er cut ourselves, but what's between."

An old seal depicting a pair of open scissors, has for motto, "We part to meet again."

scissors might be conveniently carried about. Some instruments were inlaid with gold and gems. The damascened variety from Toledo, Spain, is always decorated with golden arabesques. Folding pocket scissors also were invented during the Renaissance. France, in the eighteenth century, had a fad for the so-called *jambes princesses*—princess's legs with fancy boot-tops!

Nowadays we have graduated sets of three or four pairs of different size scissors in one leather case: but now, as formerly, since sharp edges might cut friendship, one is supposed to accompany the gift of a knife or a pair of scissors with a penny to avert ill luck. In mythological days, it was not only Friendship, but Life itself that might be severed, for though one of the Fates spun the Thread of Life, another—Atropos—cut it off. The painting of these three Parcae, which has been attributed to Michelangelo, distinctly shows the one-piece, bent shears of earlier days.

Coming down to the present day, one might remark that the finest scissors are hand-forged of the very best steel only, this being necessary to insure a keen cutting edge, hardness and uniformity, so that a high, smooth polish may be given the metal, together with tenacity to withstand the heat incident to forging, and later to hold their correct and exact form after the blades are tempered and chilled.

Sometimes only the cutting edges are of steel, welded to iron shanks and bows, or handles: but these must be burnished, for irregularity of surface interferes with polishing. These are called *shot* scissors. Tailors' shears sometimes have brass or bronze bows riveted or dovetailed to steel blades. First a strip of metal the length of the whole tool is cut and one end



Fig. 1—METAL HORSE CLIPPERS
Found at La Cañada Honda, Spain, and very much rusted.
Courtesy of the Hispanic Society of America.

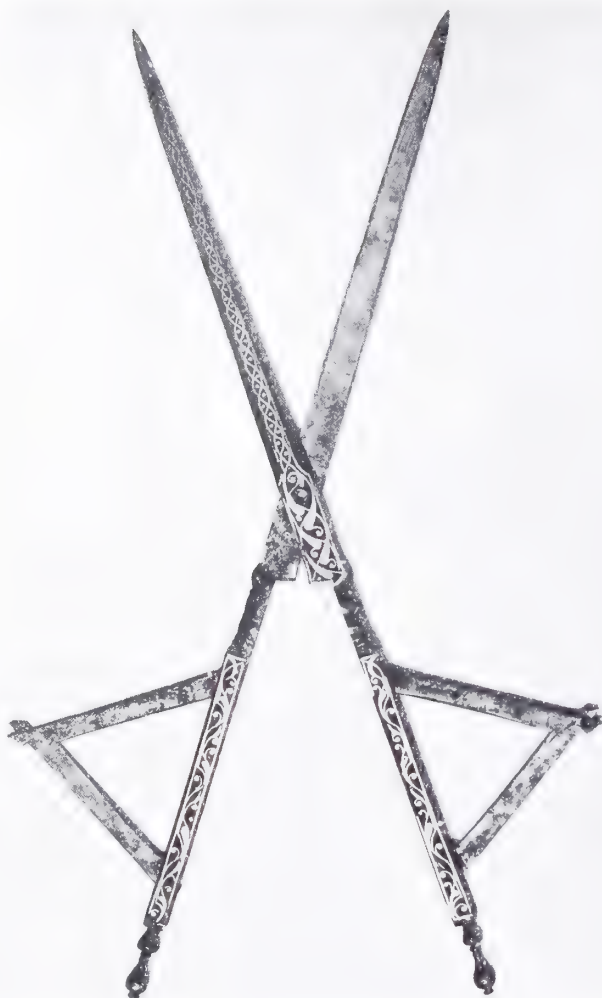


Fig. 2

ance, and is called *forging*. The two halves of the scissor are then *fitted*: that is, filed to match precisely and drilled in the centre of their shanks, preparatory to being screwed together.

Next they pass through the process of *grinding*. Following this they are bound together with wire and heated to a purple color, which indicates their proper *tempering*. *Polishing* ensues.

Great care is required in order to obtain a proper cutting adjustment: so the surfaces of the blades are slightly bossed and each has a small triangular prominence to make



Figs. 2 and 3 — PERSIAN STEEL SCISSORS

Inlaid with gold. Note the collapsible, triangular handles. From the collection of Mrs. DeWitt Clinton Cohen.

curved into the shape of the finger hole or bow. The opposite end is then hammered into a blade. This is done by eye guid-

the blades cant more and more towards each other as they close.

Not long ago a pair of clever scissors was invented in France. The product sounds like a "stunt" and is probably more useful than ornamental. For this all-round pair eighteen different uses are claimed! The flat side of the under blade has a straight edge marked off as a ruler and measure. Toward the bow end, near the joint, when the blades are open, appears a tiny crotch which catches and cuts wire. Next to it a larger, circular one clips cigars. A



Fig. 4 — TURKISH STEEL SCISSORS

Perforated handles of uneven length.

screw between the handles adjusts a button-holer, which, in addition, is toothed so that it can hold and sever a small tube. One edge of the upper blade serves as a nail file. The



Fig. 5 — FRENCH STEEL SCISSORS (eighteenth century)

Made of hand-wrought steel with inlaid gold handles. The centre of the scissors and the ridge of the blades are inlaid with silver wire. From the collection of Mrs. DeWitt Clinton Cohen.

square flattened end or butt of the upper blade forms a screwdriver, which can also be used to pry up a box lid. A tiny notch near the lip of the under blade enables one to withdraw cartridges from firearms.

removable handles on convertible Sheffield vegetable dishes, whose covers may be turned and used for additional bases) one may disjoint the scissors at will. When apart, one blade may be used as a penknife to sharpen pencils, or for other purposes. The base of one bow contains a tiny revolving steel wheel for cutting glass. Glass may also be cracked or split apart by means of a small notch right next the wheel. The other handle extremity has a diminutive toothed wheel (like a pastry jagger) for marking paper or perforating dress patterns. The tip of one blade can be used as an ink scratcher or eraser. The last or eighteenth use of this omnipotent scissor as a stereoscope

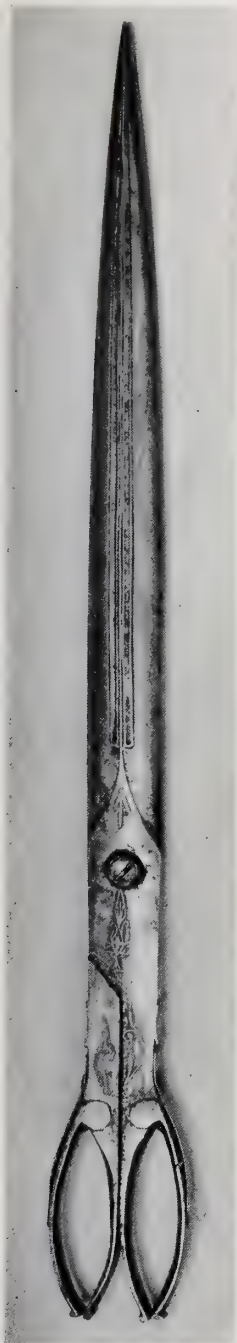


Fig. 6—TURKISH SCISSORS (sixteenth century)
Hand-wrought steel scissors inlaid with gold. From the collection of Mrs. DeWitt Clinton Cohen.

A spread portion (like the plate or die of a seal ring), flattened out upon the outer rim of one handle-bow, may be used as a tack hammer. The lower blade has, at its centre, a projecting cylindrical pivot: but this is ellipsoidal to the upper blade. The latter has an elliptic opening for the pivot to slip into, becoming cylindrical, so that the blade can rotate on the pivot. With this little arrangement (similar to some of the



Fig. 7—TURKISH STEEL SCISSORS

This is Figure 6 opened. Note the spring handles that cling to the fingers and thus assure a firm grip.

seems rather doubtful!

The romantic appeal of the scissors grinder is indicated in the following lines, en-



Fig. 8—SCISSORS AND SHEATH

Made of mother of pearl with gold sides and edges. From the collection of Mrs. DeWitt Clinton Cohen.



Fig. 9—VARIOUS SCISSORS OF STEEL

- a. Old Dijon scissors. *From the collection of Mrs. Cohen.*
 b. Italian scissors with Majolica rondelle inscribed "long life."
 c. Chinese scissors and embroidered silk case.

titled the *Lay of the Scissors Grinder*, by Augusta de Bubuna:

Out in the summer sunshine fair,
 The scissor-grinder with silvery hair
 Goes on his way, the hand bell rings
 As he trudges along, and softly sings
 While he stops to sharpen the cold dull steel
 On the roughened stone of the whirling wheel,
 And the people who loiter along their way
 Smile at the scissor-grinder's lay.
 "Oh life," he sings, "is a tangled thread,
 It's being born, and it's lying dead;
 It's loving much, and it's being wed;
 Then it's smiling—or shedding tears instead;
 And there's knots, and there's twisted, crooked ends
 In the work Dame Nature to some of us sends,
 And we oft times wish for sharp scissors to clip
 The uneven edges of our workmanship;

But the world it goes round, and round, and round;
 And it's morning and noon, and then follows the night
 And the earth's but a wheel in immeasurable space,
 Revolving through darkness and blinding light,
 And it's down and up, and up and down,
 And it's sunshine and shadow, all through and through,
 And the wheel ne'er stops turning, but ever rolls on
 With a rhythm exquisitely, perfectly true;
 But the power that guides and directs, and attends
 This wonderful wheel in our human life,
 With its tangled threads and twisted ends,
 Its pleasures and joys, its war and strife,
 Ah, that is the hand that sharpens to smite,
 Only when *needed* it so must be.
 For us it is meet but to see the *Right*
 In all that is ordered by such decree!"
 And the old man ceases his work and song.
 "His task is done," then the people say:
 "Oh wise are the words, and true and strong,
 Of the scissor-grinder, old and gray!"



Fig. 10—MODERN SCISSORS

- a. Italian. *Courtesy of Mrs. Henry E. Coe.* b. German, with ivory insets. *Courtesy of Mrs. William Adams McFadden.* c and d. Spanish, with Toledo steel blades. *Courtesy of Mrs. McFadden.* e. Owl, with emerald glass eyes. *From the author's collection.* f. A familiar pattern. *Courtesy of Brooklyn Museum.* g. Japanese, signed on blade; emery tassel.

National Types of Pewter

Part II

(Continued from the April number)

By HOWARD HERSCHEL COTTERELL

[NOTE — In the first article of this series the author stated that in pewter containers, the thumbpiece offers the most readily recognized mark of nationality. In this article he continues his analysis along similar lines — ED.]

Type 3 — The "Shell" Thumbpiece



Fig. 27 — SHELL THUMBPIECE
The Continental type, detail of which is shown in Figure 28.

TWO distinct varieties of this type are known, and one sub-type, which has come to be known as the "embryo shell."

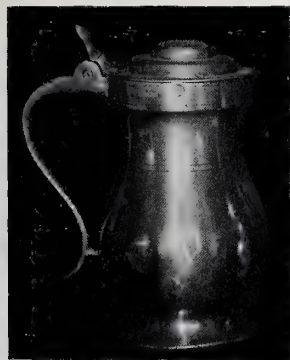
Again we will take the European first. But, unfortunately, I



Fig. 28
Side Elevation showing hinge & lid attachment

have been unable to get a really good photograph to illustrate it in time for these notes; but Figure 27 will show its main characteristics, and perhaps my sketch (Fig. 28) will serve for the details, which, of course, vary somewhat in different specimens; though the main characteristics are the same in all.

Here is a big, bold shell, some seven-eighths of an inch across, and generally of a pleasing and well set-up form, some specimens being very massive and well suited to the hard wear to which they were subjected. This is a very common thumbpiece on Dutch and Flemish pieces, and is met with occasionally on the cylindrical French wine



Figs. 30 and 31 — SHELLS OF GLASGOW AND EDINBURGH
Glasgow measures show domed lids, Edinburgh covers have sloping, concave sides.



Fig. 29 — SCOTCH SHELL
Less vigorous than the Continental type.

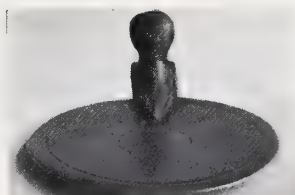


Fig. 32 — DETAIL OF FIGURE 33

measures (on which latter, however, it is more usual to find Type 4). I have never come across it on the pewter of other countries.

Figure 29 shows the Scotch Shell thumbpiece, which appears on the pear-shaped measures of that

country. It is but about half the size of the one just described, much less accurately fashioned and far less adapted to hard wear. It appears on both the Glasgow (Fig. 30) and the Edinburgh (Fig. 31) types. And here let it be noted that the main difference between these two latter is in the cover; for, whereas the measures of Glasgow origin have a domed lid, either single or double as the case may be, the Edinburgh lids have sloping concave sides.

The "Embryo-shell" is well shown in Figures 32 and 33. It is a most appropriate name, coined by the late L. Ingleby Wood, author of that splendid volume *Scottish Pewterware and Pewterers*. For this thumbpiece, which is shell-shaped, as will be seen from the illustrations, is quite plain and displays no such radiating flutes as the others.

trations, is quite plain and displays no such radiating flutes as the others.

Type 4 — The "Bent-back-wedge" Thumbpiece

This is well shown in Figures 34 and 35. It consists of a wedge-shaped piece of pewter with a backward curve, and of rectangular section, "growing" out of the hinge-attach-

Fig. 35

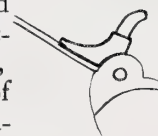


Fig. 33 — EMBRYO SHELL
Well named, since it displays only the form but not the radiations of the developed shell.



Figs. 34 and 35 — BENT BACK WEDGE
Characteristically French.



Figs. 36, 37, 38, 39, 39a — ERECT THUMBPIECE

First two German; last three English. Though similarity of thumbpiece might confuse, there is no mistaking the short German handles for English ones.

ment. This I think one must put down as a purely French type, though isolated examples of Flemish influence one would expect to find where two countries are so closely associated.

Type 5 — The Erect Thumbpiece

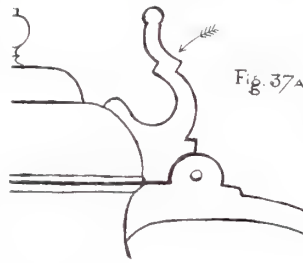
Shall I call it this? I can think of no more fitting name; and the difficulty of an exact description will at once be seen by reference to Figures 36 to 39a, which I have chosen as representative examples, the first two being German and the last three English. It will be seen how very similar these are, yet there are slight points of difference; for in the German pieces one will note that there is a distinct break in the curves at both the back and the front, forming, as it were, a square in the profile, as indicated by the arrow in Figure 37a. This is not so apparent in the English ones. Moreover, the thumbpieces on the latter are very often pierced through with a heart-shaped pattern. This is almost invariably the case in flagons of the kind shown in Figure 39, and is shown fairly clearly in Figure 39a.

However, quite apart from the thumbpiece, the handle will generally give the deciding vote in case of doubt as to nationality; for such short handles as those shown in Figures 36 and 37—reaching barely half way down the drum—are unknown in British pewter.

One occasionally finds a similar, though smaller, thumbpiece of this type on flagons emanating from the Low-Countries; and a comparison with the thumbpieces on the tappit-hens illustrated in Figures 20 and 21,* will show more than a nodding acquaintance with it in Scotland.

Figure 38, examples of which are in existence dating back some three and a quarter centuries (one is known to

*ANTIQUES. Volume III, p. 176.



the writer bearing the date 1601) presents one of the earliest existing types of British pewter flagon. These flagons were always stalwartly made, to which perhaps is attributable the fact of their having come down to us through so long a period of time.

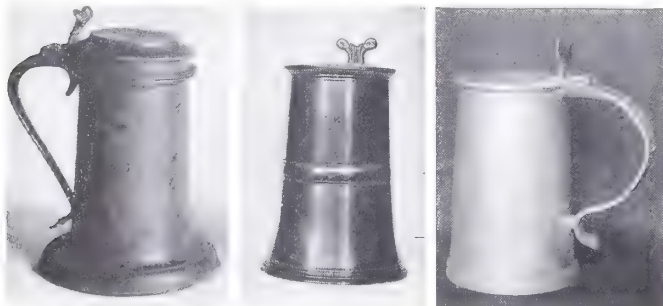
Type 6 — The "Embryo Double-Volute" Thumbpiece

One can think of no better name for this type, for, though it does not correspond exactly to the Ionic Volute, it, nevertheless, would seem to be evolved from it. And, as if to confirm the thought that this design was in the minds of the earlier pewterers, we find it more faithfully reproduced in the "Double Volute" baluster measures which will be described under Type 10.

Both the pieces figured under this type are British. Indeed, this thumbpiece would seem to be confined almost entirely to British pieces, for I have seldom come across it elsewhere. Figure 40 shows a fine example of it on a Stuart English flagon of most pleasing type (*circa 1660*), a type eagerly sought for by collectors. Figures 41 and 42 show the back and front view, respectively, of its Scotch analogue, wherefrom it will be seen that the thumbpiece is more flatly modelled but still carries out the main characteristics of the volute design.

At this point, I feel we must leave the subject of flagons and thumbpieces, and, as a stepping-stone on our way to the wine-measures of various countries, give a passing glance at the national thumbpieces of jugs and flagons, though the word "jug" as applied to pewter sounds as utterly wrong as it does to speak of a china "flagon."

On the continent of Europe one does not find the same allegiance to the *tankard* that is to be met with in England,



Figs. 40, 41, 42 — EMBRYO DOUBLE VOLUTE

The first and more suave type is English; the more uncompromising, Scotch.



Fig. 43 — LATE STUART AND EARLY GEORGIAN TANKARDS



Figs. 44 and 45 —

The first is William and Mary; the second George III; and the last two earlier.

where it seems almost a part of the constitution! Let us, therefore, merely illustrate a few typically British thumbpieces which are to be found on tankards and "jugs." These are shown in their order of date, in so far as possible.

Figure 43 shows late Stuart to early Georgian examples from the collection of Richard Davison, Esq.; Figure 44 is William and Mary, from the collection of Walter G. Churcher, Esq.; Figure 45, left, is late George III; right are two early Georgian, from the author's collection; Figure 46, also in the Churcher collection, is late George III, and Figure 47 is George IV. There are, of course, other types, such as the expanded leaf or flattened shell, whichever title suits it best (Fig. 48), from a piece in the collection of Ernest Hunter, Esq., of Chesham-Bois; and others, which, however, space forbids me to describe in detail. So we pass on to a short consideration of the thumbpieces of English measures, the Scotch and European types having been already reviewed under the preceding ones.

This final group is made up of the English baluster measures, which are four in number, though the last of all displays two varieties.

It will be well to state here that baluster measures *always* have flat

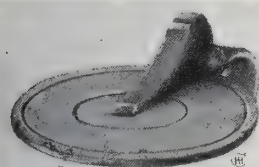


Fig. 49 — WEDGE
SHAPE
Extremely rare



Fig. 50 — HAMMER HEAD
An early and rare type.

circular lids, as opposed to the heart-shaped European type, and, with the exception of the Scotch flagon, illustrated in Figures 41 and 42, wherein the lid though round has a very slightly raised centre, they are the only known measures which possess this feature.

Type 7 — The "Wedge-shaped" Thumbpiece

This is found on the earliest-known form

of the English baluster, and is extremely rare. Not more than half a dozen of this type are known to exist at the present time. This type is well shown in Figure 49, and, as will be seen, consists of a wedge-shaped piece lying, as it were, on its side on the lid, with a slight projection at its uppermost point to give a purchase to the thumb.

Pieces with this thumbpiece date back at least to the time of Henry VIII and are generally in a more or less



46



47



48

Fig. 46 — LATE GEORGE III. Fig. 47 — GEORGE IV. Fig. 48 — LEAF THUMBPIECE

battered condition, with traces of what looks like gilding. In reality this is oxidation caused by the action of the air on the surface of the metal.

Type 8 — The "Hammer-head" Thumbpiece (Figs. 50 and 51)

This is another early and rare type which has the appearance of a double-faced hammer laid sideways on the preceding type, which it superseded. Specimens are in existence which bear the date 1670, but that must represent the latter end of its utilization, for it came into being at an earlier period.

Type 9 — The "Bud" Thumbpiece

This type followed the preceding one and is distinguished



Fig. 51 — BALUSTER MEASURE

The appropriateness of the name is evident. All baluster measures have a flat circular lid.



Figs. 52, 53, 54 — THE
BUD

Three different views to show the curious formation of the thumbpiece.



by being somewhat in the form of an opening bud or fern frond. I have endeavored to show it in Figures 52, 53, and 54. Figure 52 is taken from a unique little measure in the collection of Major John Richardson, D.S.O. Several crown stamps on the handle imply various tests of character by government inspectors and their approval.

Antiques Abroad

The End of a Perfect Day

By AUTOLYCOS

LONDON: The glorious brilliance of a season of great happenings is on the wane. Mr. August John had a little Academy all his own in an exhibition of his portraits in London at the Alpine Club. The inimitable Max Beerbohm, brother to Sir Beerbohm Tree, showed caricatures which set people talking. His illustrations for Sir Sidney Lee's *Edward VII*; his *Tales of Three Nations* exhibiting in caricature the relations between England, France, and Germany, to the present time, made hay of many accepted theories. Lloyd George, H. G. Wells, Arnold Bennett, and Conrad, came under his arch pencil in ironic delineation. This is all wine that is now new but will bear laying down.

Antiques are being produced, today, in two ways—both of some solidarity. The one school, the school of the fabricator, covers wide ground. It is obligingly prolific with relics and scarabs and amulets purporting to be as old as Tutankhamen, or it will present a Corot delicacy in ethereal landscape or a beautiful etching reputed to be by Whistler. The other school is not really a school at all. It is compound of wisdom and the hands going round the clock; it is everyday art, but not everyday art; for it is the art that is genius, which collectors can winnow from the field of everyday art. That becomes the art of posterity. It is tomorrow's antique. Curiously enough, the persons who are most talked about today are, frequently, not those who will be most talked about tomorrow. Hence the collector of tomorrow's antiques must stop his ears to mere publicity and must go forth armed with taste, taste that has been educated in whole schools of yesterday's geniuses. He will best "spot a winner" as they say on the turf, by this inner consciousness, thus reinforced, rather than by any extraneous guidance. In a word, the antique and the modern in art are one. They form just an expanding circle. The antique has been sifted by generations of connoisseurs; the modern is growing wheat.

Posters have been collected. The Prince of Wales in his speech at the Royal Academy banquet alluded to the picture gallery in the streets. There was once a magazine devoted to the cult. But posters require a good deal of housing. As to advertisement, the paper jackets of modern novels are receiving the attention of collectors. These often have striking designs in colours, which are not repeated elsewhere. There is something in it. The preservation of art is worth the while. I have a run of volumes termed the *Keynotes* series, where each volume has a key on the title page designed by Aubrey Beardsley wherein he artfully wove in the initials of the author. Each design is, therefore, different. I believe some of the volumes are rare. But to me, the charm lies in the artistry of Beardsley.

From the Mond Collection, a plethora of Italian



Fig. 1—DETAIL FROM A CHINESE LACQUER SCREEN
A study in flower arrangement. Typical Chinese dragons in borders. The cypher at right of vase suggestive of European influence. *Victoria and Albert Museum*

masters that would shake the auction world, goes, by bequest, to the nation. Nothing so great or so significant, it is said, has fallen to the British National collections since Turner's wonderful bequest.

Out of the void came recently pictures belonging to Sir J. B. Robinson, the South African millionaire, who had collected quietly. They are up for sale at Christie's in



Fig. 2—BLACK BASALT VASE
(Wedgwood. Late eighteenth century)

Design handles similar to vase supports illustrated in *ANTIQUES* for May, 1923, p. 228. While Egyptian influence has been suggested, these are probably of Etruscan descent. *Wedgwood Museum, Etruria.*

London on July 6 and July 13. It will be a sensational sale. There are eleven Gainsboroughs, one of which was acquired in 1893 for over £7000. A fine Constable *The Embarkation of George IV from Whitehall*, on the occasion of his opening Waterloo Bridge, 1817, is on the upgrade. It brought £1130 in 1879 and £2100 some years later. It ought to bring double that now. Among the Dutch, Flemish, and French pictures, some fine prices are expected. A Frans Hals will not pass without rivalry for possession and the Boucher quartet *Evening*, *The Fortune Teller*, *Love's Offering* and *The Love Message* recall the famous Reginald Vaile sale in 1903 when they realized £23,415. But they will bring a greater price this month.

The fashion for the collecting of old lacquered furniture may catch illumination from the passing glimpse of a panel from an old Chinese lacquer screen at the Victoria and Albert Museum. There are several points of interest in this peep at a fiftieth of the entire area. The dragon is Chinese enough in its swirling, serpentine elusiveness, centipede and lightning-like obviously in its movements. The Greek key-pattern fades into the Chinese. The vase is Chinese enough. But what of the ornament on the right? Is it not Italian? Here is the vulpine head in ornament. It might be a seventeenth century French colophon to La Fontaine's *Fables*.

To come to the eighteenth century and Staffordshire. Here is a Wedgwood vase in black basalt. Perhaps, at that time, there were not the data to draw upon that Professor Seeley gave in his volume of all kinds of reptilian life, whether recent or fossil, including extinct flying dragons, or pterodactyls, antediluvian or otherwise; but as handles to a very sedate vase with acanthus banded pattern, these nasty snarling heads of the dragon are as repellent as those on the arms of many a peer of the British realm of sweet and winsome mien.

But to collectors the dragon in art offers a real quarry. They can track him from China into Japan. They can overtake him in Venice and wherever else Italian art blossomed. He is in glass and in bronze. He is in porcelain and in wood. He surmounts old Italian well-heads and he leans from old French knockers. He lingers in tapestry and twists in endless convolutions in sixteenth century prints. But he is at his best imprisoned in bronze as nearest, with its old patina, to his pristine colouring.

* * *

French Furniture at its best. At its best it is usable. It needs no place to house it. It obeys no architectural dictates. It is obedient to all laws of domestic decoration; it is man's natural adornment of his home. Coming out of the collection of Sir Anthony de Rothschild, sold in the middle of June at Messrs. Christie's in London, is a Louis XV marqueterie table with sliding top, enclosing



Fig. 4 — LOUIS XV TABLE (Stamped J. L. Cosson)

A choice piece, finely inlaid. But for the curving legs this might qualify in the later period. From the De Rothschild Collection; sold by Messrs. Christie, London.

drawers, a writing slide and mirror and a rising cabinet in the center; the whole finely inlaid with flowers and with panels in cube pattern in various coloured woods on a tulipwood ground, and with ormolu mounts on corners and legs. It is stamped J. L. Cosson. This is a remarkable example of *Louis Quinze*, just as it yielded to the more sedate style of Louis XVI and Marie Antoinette, whose sedateness as a pseudo-shepherdess in the *bergeres* of Versailles, was mostly make-believe until there came the sobering hour in which the awful engine of one M. Guillotine, supplanted other furniture.

But again that is where the antique touches the modern in that vast circle. Will not the records of Lenin and Trotsky prove the same as those of Danton and Mirabeau?

* * *

Ireland. One wonders what is really happening in Ireland. It is an undoubted fact that much which is beautiful and representative of Irish art has been destroyed, and by the Irish themselves. With sad eyes, we can only stand and await events. Browsing among the exhibits of the British Museum, I selected for illustration an old Irish buckle and clasp of bronze centuries old, showing the interlaced Celtic ornament of the period of that glorious illuminated volume, the Book of Kells. The stones that were once in their settings have gone, but the work is beautifully Irish, and reminiscent of the interlaced ornament on the old Scandinavian chair we illustrated in a former number.* One remembers that the old Vikings penetrated as far as Limerick, and one remembers too, that the Northmen became the Normans, who established themselves on the continent of Europe and developed as great a prowess as did the old Latins under Julius Caesar. Hence an old Irish buckle may set one on a chain of enquiry which is peculiarly delightful.



Fig. 3 — BRONZE IRISH BUCKLE
Celtic ornament of the period of the Book of Kells British Museum.

*ANTIQUES for January, 1923, p. 34.



Fig. 1 — RED MOROCCO BINDING
Goodwin & Sons, Hartford, Connecticut, 1817.

Some American Bookbinders Before 1850

By FREDERIC FAIRCHILD SHERMAN

Illustrations from the author's collection

IN the seventeenth, eighteenth, and early nineteenth centuries, bookbinding as a fine art flourished more or less luxuriantly in every city and large town in this country. As with other arts and crafts, inadequate means of communication and transportation encouraged, where it did not actually necessitate, the development of local talent. Hence the local printer, publisher, or bookseller generally maintained a bindery in connection with his major enterprise, where often skillful craftsmen turned out creditable bindings in full leather, handsomely tooled and lettered in gold. Very few among the earliest of these bookbinders are now known by name, though we do know that one, John Sanders, took the freeman's oath in Boston as early as 1636, before any printing had been done in the city; and that another, John Ratliffe, was employed on Eliot's Indian Bible of 1663, having come from England for that purpose. Of ninety or more booksellers in Boston prior to the Revolution, over thirty had binderies also attached to their establishments, and a number of these confined their attention almost exclusively to fine work. In the City Directory of New Haven, Conn., for 1845, four bookbinders are listed, with the address of home or boarding-place, and but one, Clark Dorus, with a business ad-

dress—Dwight's Block, corner of Chapel and State Streets. We know, however, that another, O. A. Dorman, was established and working in the city in 1831.*

Fifteen years ago, in 1907, the Grolier Club of New York City, during the month of November, held an exhibition of one hundred and twenty-one ornamental leather bookbindings, executed in America prior to 1850. In the catalogue of this exhibition forty-three binders are listed in Boston, forty-five in New York, sixteen in Philadelphia, three in Germantown, three in Charleston, S. C., two each in Albany, N. Y., and Salem, Mass., and one each in Elizabeth, N. J.; Newburyport, Mass.; Portsmouth, N. H.; Worcester, Mass.; Newark, N. J., and Portland, Me. Specimens of the work of a full score of these craftsmen were shown, together with some curiosities in the way of American bindings; two original bills rendered by the binder Valentine Nutter for work done, and eleven American books on bookbinding. With this catalogue as a guide and my own interest as a publisher as a stimulant, I began,

*The small town binder was quite as likely as not to maintain his shop in connection with his dwelling, either in an ell directly connected with the house, or in a separate building on the home grounds. A good many other trades were, until quite recently, essentially home occupations. In some communities they continue to be, even to this day.—ED.

several years ago, collecting bookbindings executed in the early days of this country, with a special view to enlarging the Grolier Club list.

The results of my investigations and discoveries have added twelve names to this list and enable me to illustrate several early examples of native fine binding of exceptional merit, in full morocco handsomely tooled, inlaid, and lettered in gold. I have also revealed the fact that often in the smaller villages, during the early years of the nineteenth century, capable, though unidentified, workers were doing fine bindings. They were evidently in the regular employ of the village printer, doing ordinary binding as a rule, but producing an occasional full-bound volume, handsomely ornamented in gold, on special order.

Of the early bindings in my collection the earliest is unquestionably the handsomest. It is a tiny duodecimo copy of Watt's *Psalms* of 1793, printed and bound by Samuel Campbell of New York. It is in green morocco, with diamond-shaped panels of red centred on the covers, the front bearing the date *June 1793* and the back the owner's name *Polly Brown*. The shelf-back has, in the second panel, a black label containing the title. The gold tooling is elaborate and well executed, with a true sense of decorative balance and artistic effect.

Another edition of Watt's *Psalms*, a popular compilation in its day, edited by Timothy Dwight, president of Yale College, and published in Hartford, Conn., in 1817, I have in a fine binding of full red straight-grain morocco with an all-over floral design in gold, excepting the panels on the front and back covers. The centre section of the shelf-back

contains, instead of the famous doctor's name, that of the editor of this edition of his popular book. The volume was published by Goodwin & Sons of Hartford, Conn., and though there is no way of proving it, it is more than probable that this copy was bound in their shop.

A number of the early bindings in full leather are severely plain, the decoration extending no farther than a border on the covers and small ornaments in the several sections of the shelf-back. Mottled, or tree-calf, was a favorite material for these bindings. The panels in the centre of the covers, which appear in the early fine bindings, maintained popularity until almost the middle of the last century.

But one of the early fine bindings that I have found, an author's presentation copy of Dyckman's *Inaugural Dissertation on the Pathology of the Human Fluids*, published in 1814, has doublures and flies, which are of green watered silk. The binding is a full red morocco with double border of gold tooling of feathers, etc., on the covers. Jacob Dyckman, the author, was a member of the Medical and Surgical Society of the University of New York, and his *Dissertation* was printed for him, in that city, by Messrs. Van Winkle and Wiley, whose establishment was at the corner of Wall and New Streets.

The following binders, who did fine binding in the early days, with their dates, are those discovered by me who are not mentioned in the Grolier Club catalogue of 1907:

NEW HAVEN, CONN.

Clark Dorus (N. H. Directory), 1845

O. A. Dorman (Label), 1831

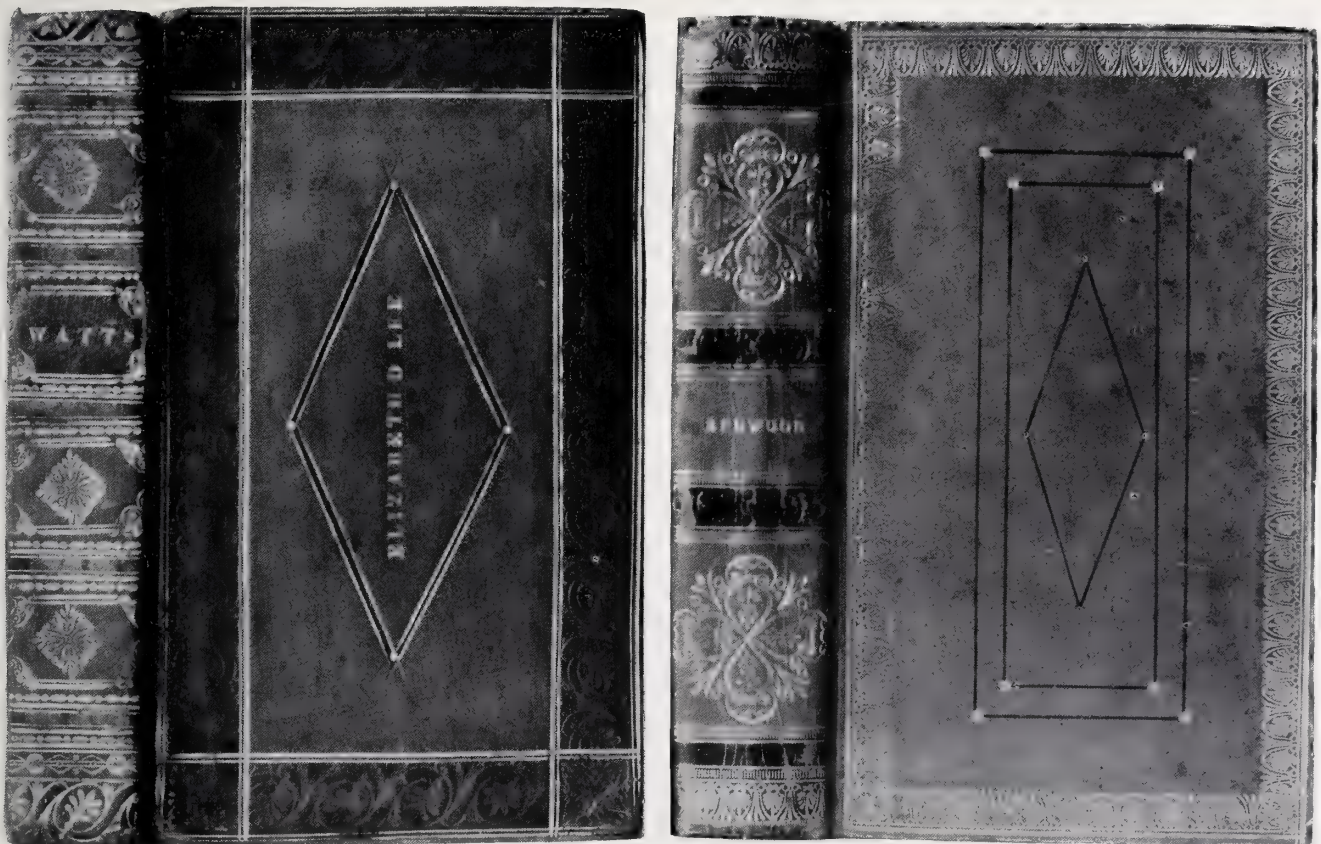


Fig. 2 — TOOLED CALF BINDINGS

The first was published and probably bound by S. Marks & Son, Peekskill, N. Y., 1830. The second was bound by Wm. Seymour, New York, 1824.

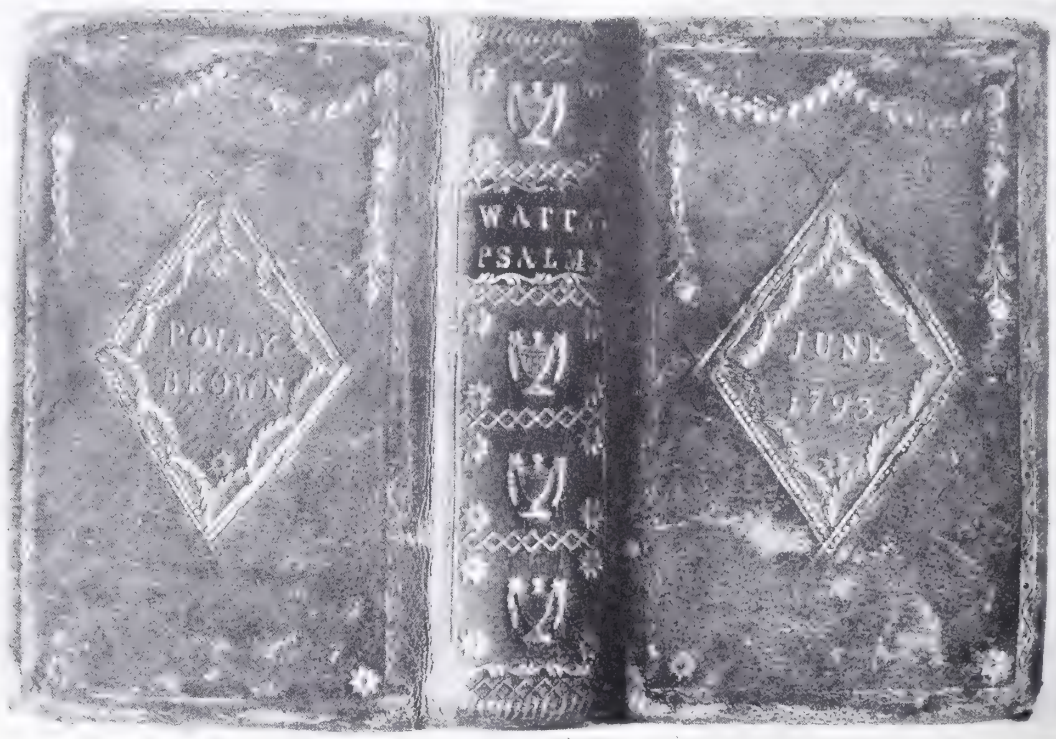


Fig. 3—INLAID BINDING
By Samuel Campbell, New York, 1793.

HARTFORD, CONN.

Bolles & Wallace (Label), 1837
Oliver D. Cooke (Label), 1802
George Goodwin & Sons, 1817

NEW YORK CITY

E. G. Yonge, 21 Ann Street (Label), 1834
N. B. Holmes, 260 Greenwich Street (Label), 1810
Snowden, Printer (Name stamped on leather binding)

NORWALK, CONN.

A. Selleck (Label), 1847

PEEKSKILL, N. Y.

S. Marks & Son (1830)

PHILADELPHIA, PENN.

James Martin (Label), 1811

ROCHESTER, N. Y.

M. Morse, City Bindery (Engraved Label)

Current Books

THE SHAKESPEARE GARDEN: By Esther Singleton. New York: Century Company; 345 pages, 38 illustrative plates. Price, \$3.00.

THE *Shakespeare Garden* is an interesting addition to Miss Singleton's long list of books on various subjects dear to lovers of old days and ways. The pleasant pages of this latest book appeal chiefly, of course, to lovers of flowers and of Shakespeare. The flowers mentioned by the poet are identified, and both their scientific and common modern names are given. They are also described with a capital combination of scientific accuracy and poetic perception. Passages from Shakespeare and other poets and bits of history, classic myths, traditions, superstitions and general folklore add the charm of varied associations to the winking Marybud, to the daisies pied and violets blue, and to all their fellows.

Besides flowers, the holly, mistletoe, ivy and box, which give cheer "when icicles hang by the wall," have a chapter, and another chapter is given to herbs—both "sallet-herbs and nose-herbs." For Shakespeare reflects the tastes of his time for food highly seasoned with herbs and for gardens which added the pungent aroma of mint, lavender, and fennel to the sweeter fragrance of roses and lilies.

In this study of Shakespeare's flowers and the kind of gardens he knew and had in mind in writing his many garden scenes, Miss Singleton has skillfully brought together much scattered

material, and touches various matters of interest to students of the late sixteenth and early seventeenth centuries. Her researches have led her to the books of the herbalists and horticulturists of the time, of which she gives an account as enticing to bibliophiles as to gardeners.*

The quotations from Parkinson and the accounts of him and of Gerard, Lobel, and Nicholas Leate tempt one to further acquaintance. A portrait of Leate, thought to be by Mytens, is here reproduced for the first time. It fortunately survived when the Ironmongers' Hall in London, where it had always hung, was destroyed by a German bomb in 1917.

Other illustrations of interest to students of late sixteenth and early seventeenth century art—particularly in the phase of ornamental design—are the plates from Parkinson's great work on botany, published in 1629. Here we have careful drawings of the flowers that were familiar to the designers of that period. The date of a textile or piece of silversmith's work, the genuineness of a carving or pottery, may well be tested by such an authority as this.

There is also interest for the student of design in the pictures and descriptions of garden plans. For Miss Singleton shows that the Tudor garden was made by a conscious welding of line, mass, and color into an intricate pattern. Every flower had its place in

*Cf. ANTIQUES, for June, 1922 (Vol. I, p. 273), *The Hither Side of Eden*.

the elaborate color scheme, as every path and hedge had in forming the "knots" of the ground plan. They were pieces of the complicated, highly ornate design typical of the English Renaissance, fit mates to the Tudor mansions of which they were part and parcel, and closely akin to the elaborately ornamented furnishings and costumes of the time.

Valuable as this compilation is, one wishes, at times, for a little more exactness in historical matters. To find Haddon Hall labeled an Elizabethan mansion is a bit startling, though as the facade shown in picture was remodeled in Elizabeth's time, the caption is true in spirit if not in letter. A similar criticism arises concerning the garden made by the Countess of Bedford at Moor Park in Hertfordshire, which is here classed with those of Shakespeare's time. As a matter of fact, Moor Park did not come into the hands of the countess until a year after Shakespeare's death, and Sir William Temple's boyhood knowledge of it occurred some years later still. There is some lack of discrimination also in the chapter on the Mediaeval Plaisance, a forbear of the Elizabethan Garden. Such purely imaginative and symbolic descriptions as those in the *Romaunt de la Rose* are accepted as literally as the lists of plants in the real garden of John de Garlande. So, too, the impression is left—perhaps quite unintentionally—that the type of garden did not vary throughout the several centuries of the Mediaeval period or in different countries. But some confusion is almost inevitable in treating a subject in so few pages, and the composite picture of a Plaisance which the book leaves in one's mind is true enough for the purpose intended.

Amateur gardeners will welcome the practical directions for planning and planting, and may profitably ponder over the careful arranging of the Elizabethan garden for the pleasure and comfort of those who walked and sat in it. In that, rather than in the intricacies of its "knots," is it an example to be followed.

TOURIST'S GUIDE TO CONNECTICUT. Waterbury: The Mattatuck Historical Society; 80 pages; price, four cents to cover postage.

MANY conditions have contributed to making Connecticut one of the most picturesque and historically interesting of all New England states. It has hundreds of old pre-Revolutionary towns, the fine architectural character of whose old houses and churches has long been recognised. To collectors of furniture the state is of particular interest because of the fine types of cabinet work developed in Hartford and in Guilford during the latter part of the seventeenth century.

Yet tourists in New England, especially those who have a particular interest in historic places and possibilities for collecting antiques, have, as a rule, neglected Connecticut. To such persons the *Tourist's Guide to Connecticut*, published recently by the Mattatuck Historical Society of Waterbury, Connecticut, should be of interest.

The material contained in this carefully prepared eighty-page booklet is arranged in such way as to be of immediate use to visitors to any town in Connecticut and includes under each town heading whatever is of scenic, historic, or antiquarian interest there. The *Tourist's Guide* may be secured by sending four cents for postage to the Mattatuck Historical Society, 119 West Main Street, Waterbury, Connecticut.

BE YOUR OWN DECORATOR: By Emily Burbank, New York: Dodd, Mead & Company; 331 pages, 28 illus. from drawings. Price, \$3.00.

ASPRIGHTLY and hence readable book, which nevertheless offers considerable solid and helpful wisdom to aid the perplexed. Being your own decorator is, beyond a certain point, like being your own doctor; for minor casualties it does very well, but a serious situation calls for professional treatment. Most families keep, somewhere—on a not too convenient shelf,—a handbook of home medicine. A handbook on house decoration belongs, perhaps, beside it. For such a book will help many a housewife to analyze the symptoms of ugliness in her home, and, not infrequently, to discover and remove some offending element. And this sagely advises expert help in time of real trouble.

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tions; then proceeds through the home, room by room, indicating
the proper atmosphere to be sought in decorating, whether for
young fry, middle-aged folk, or aged ones, and suggesting means
to the desired end. There follow chapters on decorating the table,
making the kitchen pleasing to the cook, doing your own paint-
ing, dyeing, lamp shade making, and other frenzy-inducing tasks.
There is the inevitable, but blessedly brief, discussion of period
styles, fortified by an illuminating series of hints, and a list of
soul-searching questions.

A chapter that deserves a special word is that entitled, "Mak-
ing One's Home Ready for 'Paying Guests.'" It might, in itself,
easily be expanded into a book that would prove a God-send to
home-maker and paying-guest alike. Here, apparently, is a liter-
ary field curiously neglected. But when it is cultivated, the work
should be undertaken in some such pervasively friendly spirit as
that which animates the pages of *Be Your Own Decorator*.

Antiques in Lecture and Exhibition

ANTIQUES will gladly publish advance information of lectures and exhibitions
in the field of its particular interest. Notice of such events should reach the editor-
ial office, if possible, three weeks in advance of their scheduled occurrence.

EXHIBITIONS

The recent death of George F. Ives of Danbury, Connecticut,
whose collection of early American antiques contained many
items of exceptional rarity, has set going many questions as to
the disposition of his possessions. ANTIQUES has authority for
stating that present plans contemplate an auction sale on the
premises of the Ives estate probably in September. In such case,
announcements will appear in ANTIQUES.

* * *

The Rhode Island School of Design, 11 Waterman Street,
Providence, is continuing the exhibition of early American furni-
ture and portraits, announced in the May issue of ANTIQUES,
throughout July and August. In this connection it is interesting
to note that Mrs. H. Martin Brown, of Providence, has just
given the School her collection of glass cup-plates, some of
which are now on view there.

* * *

The Mattatuck Historical Society, 119 West Main Street,
Waterbury, Connecticut, is planning an exhibition of early
American glass during July, August, and September. The exact
dates and times of the exhibition will be announced in later issues
of the magazine.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the
paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include
exact details of size, color, material, and derivation, and should, if possible, be ac-
companied by photographs. All proper names quoted should be printed in capital
letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative
material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

73. L. D. P., New York, wishes information on:

- (a) A pitcher or jug, 6¾ inches high, light yellow body with two-
inch purple lustre band about top, on either side white oval
with black transfer picture and lettering "Captain Jones of
the Macedonian," surrounded by several flags and a ship fly-
ing a flag consisting of stripes only.
- (b) A dark blue Staffordshire plate, size 10¼ inches, flower bor-
der, tower and river, with two ladies reclining against the
bank of the stream, two cows at right.
- (a) This is evidently an English hero on an English pitcher. A
photograph would assist further identification.
- (b) This is the *Lakes of Killarney* plate. The maker has not been
identified.

74. Subscriber, Vermont, wishes to know something of pine furniture.
Are pieces usually painted or in natural color? What is the best
method of refinishing?

The pine furniture considered desirable by collectors is that produced during the seventeenth and early eighteenth centuries. This includes, for the most part, chests, bureaus, kitchen dressers, corner cupboards, and some benches and boxes. It is usually refinished by carefully removing the paint and giving the exposed surface a thoroughgoing oiling, often followed by rubbing with wax. The factory pine furniture of the nineteenth century has no particular value, though some of it, when repainted, does very well for cottage or summer house bedrooms.

75. R. W. N., *Massachusetts*, wishes to know who are the makers of a curved stretcher Windsor chair in his possession, which has the name *Seaver and Frost* branded on the under side of the seat.

Can any one tell who *Seaver and Frost* were and when they were in existence?

76. M. F. W., *Connecticut*, asks information concerning:

(a) A black veneer clock, four columns set on a base and supporting the works, which are of brass; 20 inches tall. On back of works are initials F. C., M. L. & P. and the number 1699. This is credited as being a personal gift of Lafayette and said to be the only mate of one presented to Washington and now at Mount Vernon.

(b) Authenticity of an oil painting, said to be of Robert Burns.

(a) The description suggests a French clock in Empire style. There is no means of knowing whether its attributed history is authentic. It usually is best to judge antiques on their merits and not to rely on fanciful stories.

(b) There are many judges of oil paintings. A good photograph of yours would enable determination as to whether or not it is intended to represent Robert Burns.

77. E. S. P., *Pennsylvania*, wishes to know the use of a small iron porringer, embossed on back *J. Savery & Co., Wareham*.

This is probably a Massachusetts piece. A picture would facilitate determination of use, concerning which, however, there is no unanimity of opinion.

78. W. B. G., *Illinois*, writes:

Can you identify the painter of two crayon or pastel portraits of a New England gentleman and his wife, the man being the son of a famous Connecticut clergyman? I should date the period between 1715 and 1776, hardly later, and can hardly conceive that Trumbull could have done such fine work. Who else was there of this period who could have done fine pastel or crayon work?

If you will send clear photographs of the two portraits *ANTIQUES* will gladly publish them with a view to discovering authorship. Opinions based on descriptions are always dangerous.

79. M. M. P., *Vermont*, wishes to know who *Isaac Brokaw* was. His name appears on a curly maple tall grandfather's clock which has been for two generations in New Jersey, and where there are two other clocks similarly marked.

Isaac Brokaw is mentioned neither by Moore, *The Old Clock Book*, nor Britten, *Old Clocks and Their Makers*. Who can supply the deficiency?

80. W. B. G., *Illinois*, wishes to know the best method of cleaning oil paint decoration on an old chest of the Pennsylvania Dutch type, the design of which has turned black.

There are two simple methods of cleaning oil paint, one by the use of ivory soap and water; the other by gentle rubbing with the flat side of half a raw potato. But in case of a painted chest the chances are that the original colors were not chemically pure and that they have darkened through oxidation. In such case restoration will call for a hand far more skilled than that of the original executant. If possible, leave it alone.

81. G. B. R., *Nova Scotia*, asks for information concerning:

(a) A willow pattern platter, marked underneath *Burslem and I. P.* in blue.

(b) Brown dish with flower pattern, marked on reverse, *Stone Ware, F. Clementson, Shepton*. Below this is a shield with lion, unicorn and crown, and lettering *Eastern Sketches Stone Ware* and beneath this again, *Clementson*.

(a) A late offering of the willow pattern by a maker not registered in Chaffers.

(b) The Bell works at Shelton in England were purchased by Joseph Clementson in 1855, who at the time was a manufacturer of white granite ware, etc., for the American market. He died in 1871. The firm is now continued by his sons under the name of *Clementson Bros*.

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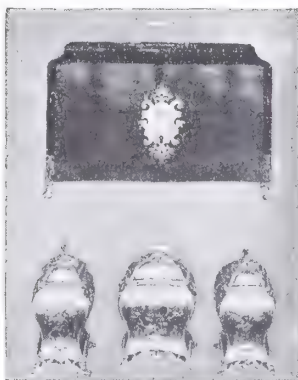
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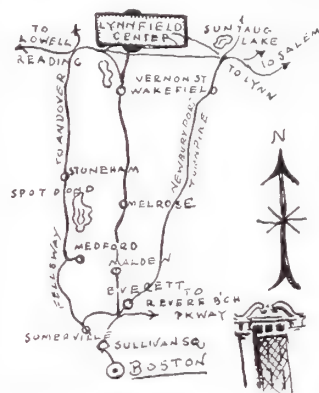
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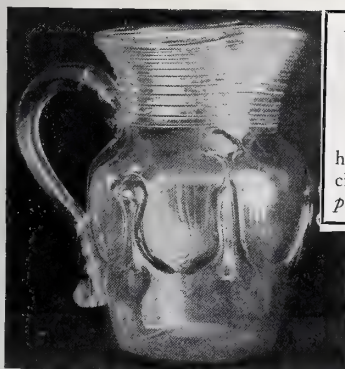
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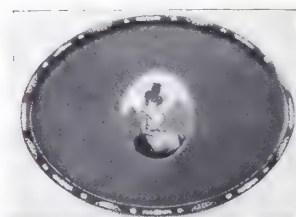
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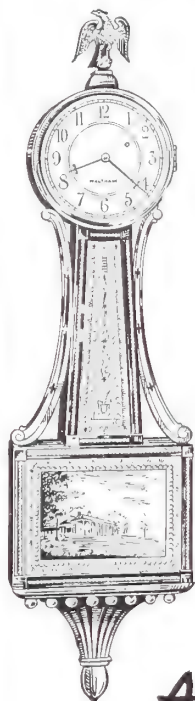
MUSICIANS SUPPLY COMPANY, BOSTON, MASS.

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THE old original "banjo" clocks, made by the famous Willards of Roxbury, are now revived in excellent modern reproductions. Illustration shows excellent example of reproduction of this historic type of clock, prized for accurate timekeeping and beautiful Colonial appearance.

FINEST Waltham weight-driven movements—hand-finished cases, either plain mahogany or mahogany inlaid with tulip wood or dull gold leaf. Top ornament either gold eagle or Colonial brass spire.

Prices:

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MINIATURE BANJO CLOCKS

ANSONIA - - - \$12.50 up

WALTHAM - - - \$75.00 up

A. Stowell & Co. Inc.
Jewelers for over 100 years
24 WINTER ST., BOSTON

1822

1923

"The Stepping Stone"



STOP AT THE SIGN OF THE SHIP

ANYONE who reads about the "Stepping Stone" in last month's ANTIQUES can't help realizing that the place is a great deal more than just a shop where antiques are sold. Likewise it is a great deal more than romantic atmosphere and venerable charm.

For the summer home or the all-year cottage, here are some suggestions from the things at hand:

SHIP LAMPS, for porch, doorway or vestibule.

PINE CHEST ON FRAME, and many other chests besides.

DAINTY PINE CANDLE STANDS, for chair or bedside lamp.

SET OF six SPANISH CHAIRS.

BEDS, high and low.

STENCILLED HITCHCOCK CHAIRS, excellent for extra chair or dining-room sets.

PRISM LAMPS.

LUSTRE, the cheerfulest china ever made.

LOWESTOFT, the most dignified.

MIRRORS, many kinds to reflect many moods.

And please remember that the "STEPPING STONE" is known from coast to coast for its hospitality to lovers of antiques, whether they call by letter or in person.

MARIE GOUIN ARMSTRONG

277 ELM STREET :: WEST HAVEN, CONN.

7 minutes from New Haven Station

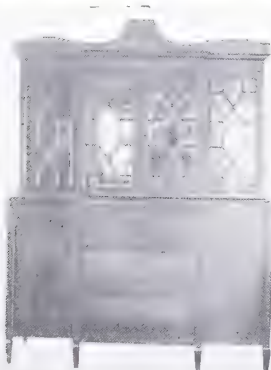
The John Alden Antique Shop

Plymouth, Mass.

(NEAR PLYMOUTH ROCK)

A fine assortment of
Early American Antiques

All Orders Receive Our Prompt Attention



OLD VIRGINIA
mahogany secretary
sideboard from the
home of a prominent
Virginian family

Height 7 feet
Width 5½ feet

L. RICHMOND, Freehold, New Jersey



SPANISH CHAIR :: 16th CENTURY
CARVED LEATHER SEAT AND BACK

FROM descendants of the first President of Ecuador this chair comes to me. Crowned lions of Aragon and Castile and female figure in court costume decorate back. Remains of early polychromy evident.

Exceptional piece, of undoubted authenticity. Concerning this and other rare antiques address

CLIFTON W. GREENE

545 Concord Street, Framingham, Mass.



Treasure-trove
from the
picturesque
confusion
of my
storage rooms.

*One call is better
than 50 letters.
Plan to look me
up this summer,
for I am on the
high road to every-
where.*

JUST now, in addition to an astonishing collection of furniture, I am offering a variety of pottery, china and glass. Among rare *cup-plates*, the *Victoria Plate* with shamrock, thistle and rose border. Among rare bottles, *Free Trade and Sailors' Rights*; *Ship Franklin*, and many others.

E. J. JOHNSON

WHITE RIVER JUNCTION

VERMONT

The Daintiest Imaginable Desk



yet sturdily built, this piece answers perfectly the demand for small scale coupled with serviceability. Its width is 21 inches—less than two feet—its depth just 12 inches. When open, the writing board rests at the convenient height of 28½ inches.

Please remember that this is but one item from a stock of early American furniture, china, glass and silver which represents the developed taste and judgment of twenty years of collecting. Your personal inspection is invited.

ment of twenty years of collecting. Your personal inspection is invited.

BERNSTEIN

Authentic Antiques

205 WESTPORT AVE., NORWALK, CONN.

*Our
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Two Buildings Containing Several
Thousand Pieces

Furniture, Glass, Prints, Paintings, China,
Pewter, Copper, Brass, Needlework,
Lead & Iron Garden Furniture

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THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to wanted advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its

readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, and send check with copy. Where requested, ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

HISTORICAL BOTTLES; cup-plates; Sandwich, giving Van Rensselaer and Williams' numbers; Stiegel, Jersey and old glass; blue Staffordshire, Liverpool pitchers. Give full description, condition and prices. RICHARD NORRIS, Falls Schuylkill, Philadelphia, Pa.

COLONIAL MANTLES, paneling and doors. PAUL J. AKTARIAN, Cabinet-maker, 790 Main Street Springfield, Mass.

OLD LETTERS AND MANUSCRIPTS written by noted people or envelopes and letters on which are old-fashioned stamps. Single copies or large lots wanted. MR. G. A. JACKSON, 106 Pemberton Building, Boston, Mass.

COLLECTOR desires to purchase fine examples of American Indian bead and buckskin work. Old specimens preferred. Forward detailed descriptions. H. A. REDFIELD, 1060 Prospect Avenue, Hartford, Conn.

AMERICAN GLASS FLASKS, particularly rarer varieties and colors; Bennington, Sandwich salt-cellars and cup-plates and early American blown three-mold glass. GEORGE S. MCKEARN, Hoosick Falls, New York.

COOKERY BOOKS WANTED. Early American; none later than 1860. Send title, price and description to C. Q. MURPHY, 41 Union Square West, New York City.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets; old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

HORSE PICTURES. Paintings of early American horses, preferable signed E. Troye. No. 281.

ANTIQUES WANTED, furniture; banjo clocks; glass; historical flasks; chintz; samplers; racing prints; anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

FOR SALE

MAHOGANY BUREAU; chairs; Sandwich white and colored glass; *Ladies Friend* and *Godeys*; antique aurore. HARRIETT PRENTISS, 722 Cornelia, Chicago, Ill.

FLASKS AND BOTTLES. I offer my collection of more than 100 items. Will sell individually if no one wishes them as a collection. Lock Box 96, Northampton, Mass.

OLD BEADED BELL-PULLS; samplers; snuff boxes; prisms (bobechees with hooks for prisms). BOKIEN ANTIQUE & CURIOSITY SHOP, 80 Monroe Avenue, Rochester, New York.

COLONIAL ANTIQUES; furniture; glass; quilts; rugs; mirrors; cup-plates; ornaments; embroideries; jewelry; and unusual things. MINNIE M. WILLIAMS, 128 Mulberry Street, Springfield, Mass.

ANTIQUE WAG-ON-WALL CLOCK, brass works, bull's-eye glass, chain wind and strike, first-class condition. ERNEST B. DANIELS, Dedham, Mass.

A SMALL PRIVATE COLLECTION of American historical flasks and bottles consisting of about 100 specimens and comprising a variety of designs, sizes and colorings. No. 316.

CORNWALLIS LUSTRE PITCHER, height 4" orange band, *Surrender of Cornwallis* on one side and *LaFayette Crowned* on the other. See illustration ANTIQUES April 1923 and June 1923. Lustre pitcher, height 6", light green body and pink Sunderland top, *Commodore Bainbridge* and *Trophies* on both sides; Staffordshire bust of Napoleon 9½", Burslem 1802, see illustration in *A.B.C. of English Pottery Collecting*, by J. F. Blackmer, p. 269; Battersea enamel knobs, four sets, including one pair, *Gen. Washington* (see ill. ANTIQUES, Aug. 1922 p. 73); one colored, fancy heads, and two sets sepia; also a simple blue eagle; pewter porringer, by *Hamlin Providence*; a small one by *Danforth Hartford* and a mug marked W. R. Wah crown above (see ANTIQUES Jan. 1923), colored engraving, *Franklin at the Court of France*, proof unframed; see key in ANTIQUES Dec. 1922; also several fine flip glasses. MRS. F. C. TURNER, 15 Broad Street, Norwich, Conn.

OLD HEPPELWHITE STYLE SIDEBORD, old handles, 6' 8½" x 26½", 40" high, inlaid; photos; early maple table, butterfly hinges; beautiful early pine mantel, etc. NAYAN SHOP, 13 East 8th Street, New York City.

POSTMARKS, collection of nearly 2,000, domestic and foreign, \$5; also 300 monographs of hotels, clubs, etc., \$5. Good for children. EMMA G. FITTS, 59 Winter Street, Orange, Mass. On the Mohawk Trail.

EARLY TIN WHALE-OIL swinging ship's lamp; pair tall pewter pepper pots. Send for list of early American antiques. HERBERT F. KNOWLES, Cheshire Street, West Cheshire, Conn.

CURRIER PRINTS, collection of thirty, nearly all in original frames. Prefer to sell as lot for best offer. List on request. MRS. W. R. BROWNE, Wyoming, New York.

SHERATON SOFA; Heppelwhite butler secretary, Benj. Willard tall clock; wing chair; two Chippendale chairs; cherry chest; Heppelwhite bureau; Louis XV parlor set, six pieces. HARRINGTON, 20 Summer Street, Worcester, Mass.

WORCESTER, MASSACHUSETTS, constantly changing varied stock for dealers; domestic red clay pottery; glassware; furniture in the rough; wrought iron; early unusual things. GATES & GATES, 24 Charlotte Street, Worcester, Mass.

ANTONIUS STRADIVARIUS CREMONENSIS, faciebat, anno 1735, T. McALISTER LLOYD, 209 Lloyd St., Fairmont, West Va.

JOHN BAILEY HOUSE open for season, Hanover, Four Corners, Mass. William and Mary highboy; kneehole dressing table; Heppelwhite chairs; hooked rugs.

SOME HORACE PRINTS; horse racing pictures; Lowell railroad bottle; Stoddard brown decanter. WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Franklin, N. H.

SEVRES CHINA beautifully decorated with miniature medallion portraits, originally owned by Louis Philippe, King of France; 12 cups, 12 saucers; 12 plates; 2 cake plates; 1 bowl; also 3 pieces blue de turquoise landscape decorations. All the above are in perfect condition. DOROTHY LOUISE BROWN, The Kettle and Crane, Boscawen, H. N.

SIX SHERATON CHAIRS, original gold leaf decorations. Two brace-back Windsor chairs; mahogany card table; other antiques. Photos on request. MRS. B. W. CUMMINGS, 418 Utica Street, Ithaca, N. Y.

GLASS CUP-PLATES; historical and conventional; Stiegel glass and bottles; historical flasks; salts; paper weights; pewter; Staffordshire; glass lamps; coverlets. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

BEAUTIFUL PAIR GREEN AND WHITE LAMPS pair vaseline amber dolphins; pair clear glass dolphins; pair blue lamps; six perfect grapevine eagle cup-plates. Box 382, Ithaca, N. Y.

MAPLE SETTEE; Sheraton maple bureau; maple highboy; broken arch chest-on-chest; Stiegel flip glasses; bottles; mahogany two drawer drop-leaf tables; sets of Windsor chairs; wavy maple desks; carved highpost beds; rare pair tables; much glass; ball and claw serpentine mahogany desk. The tourists say, "The largest stock we have seen anywhere on our trip." Three big floors and 11 room annex. Come or write. Booklet. MYLKES' ANTIQUE SHOP, Burlington-on-Lake Champlain, Vermont.

MARJORIE CLIFT, Maysville, Kentucky. Antiques; clocks; rope-leg table; cherry-poster beds; pictures; prices on request.

TEA SET (sprigged); maple highboy; hooked rug 6 x 6¾; mirrors; glass astral lamps. MRS. J. HERBERT MARBLE, 2 Salem Street, Bradford District, Haverhill, Mass.

DEALERS OPPORTUNITY IN GLASS: Private collection of Sandwich glass personally gathered during many years. All more than half century old. Sets of sauce dishes; goblets; miniature finger bowls; also sugar and cream sets; spoon holders; compotes; plates; individual pitchers. Over 150 pieces, all good, some extremely rare. Likewise glass silver-lustre sugar and cream set. Collection on view in Boston. Will make attractive terms for complete disposal. No. 319.

BASKETRY MATERIALS, 65 page catalogue and directions 15c. Reeds; raffia; wooden bases; chair cane; Indian ash splints; cane webbing; wooden beads; braided straw; rush; willow; pine needles; books; tools; dyes. LOUIS SROUGHTON DRAKE, Inc., 19 Everett Street, Allston Station, Boston 34, Mass.

SET TEN EXCEPTIONAL SANTO DOMINGO mahogany chairs, \$200; maple, mahogany, chests drawers; Sheraton mirrors; set six nine-spindle bow-back Windsors, perfect; 200 pieces glass; china; silver; Sheffield; pewter; vases; ornaments for old homes (Dealers Welcome). KERNS' ART SHOP, 1725 Arch Street, Philadelphia, Pa.

WHEN IN ALLENTOWN, PENNSYLVANIA visit the ANTIQUE SHOP OF MR. AND MRS. M. S. JACOBS, 1236 Walnut Street. We handle anything old.

MINIATURE GRANDFATHER CLOCK made by J. Wilder, Hingham, Mass. 1780; mahogany card tables; carved leg tables; carved mahogany sideboards; mirrors and glass; set of six William Penn chairs, two with arms, upholstered in hair-cloth. On your motor trip make it a point to see this collection. Everything reasonably priced. B. EMERSON, 21 Darwin Street, Rochester, N. Y.

AT HALF VALUE, Napoleon I Sevres cups and saucers; rare antique Persian and Chinese fabrics; porcelain and metal work. From a private collection No. 317.

BIG LINE ANTIQUE FURNITURE; old glass; brass and pewter; hooked rugs; Indian curios; ships' lanterns; many rare relics. COLBURN'S ANTIQUE SHOP, Manchester Centre, Vermont.

LARGE PINE HUTCH TABLE, unrestored, \$25; pair mahogany footstools, unrestored \$12; Sheraton cherry stand, unrestored \$15; Staffordshire; glass; color prints. MRS. MONROE OPPENHEIM, Fort Edward, N. Y.

HEPPELWHITE SIDEBORD, \$700; Chippendale chair, \$250; pair early blown bottles, \$100; maple kettle, \$150; field bed; Dutch kas; flower painting, has a pedigree, \$25. EDITH BRUEN SHOPPE, Madison, New Jersey, four miles from Washington Headquarters, Morristown, N. J.

A LOWBOY made of white mahogany, claw and ball feet and sunburst; also Sheraton sewing table, beautiful delicate lines. Both very rare—probably the only ones in this rarest of woods. WARREN F. LEWIS, Marion, Conn. P. O. Box 114, on state road halfway between Waterbury and Meriden, Conn.

GENUINE HEPPELWHITE DINING SET; early American pine cupboard; also a fine collection of early American chairs; curly maple high and low-post beds; slant top desks; duck-foot table; corner cupboards; ottomans; Windsor chairs; console table and rare mirrors; colored lamps and candlesticks. HALL'S ANTIQUE STUDIOS, 44 Allen Street, Buffalo, N. Y.

ANTIQUES, Hunting antiques all the time. Let me know your wants. E. R. GUERIN, Hopkinton, N. H.

ANTIQUÉ COLLECTORS: Do you know that I turn my stock over several times a year? It means low prices. Do you know that I get rare pieces and sell them within three weeks? It means low prices and quick turnovers. Think it over. GREEN MOUNTAIN ANTIQUE SHOP, Ludlow, Vermont.

THE SERVICES OF A CAR, and of a chauffeur who knows more than 200 antique shops and places of antique interest within a radius of 150 miles of Boston; rates and dates open on request. JOHN E. SULLIVAN, 32 Sudan Street, Dorchester.

DOLPHIN CANDLESTICKS; dogs; cup-plates; lamps; salts; vases; ornaments, chintz. MRS. D. T. JOHNSON, 534 Locust Street, Fall River, Mass.

BELLOWS FALLS, VT. Furniture; specials: glass; *Baltimore & Ohio Railroad* plate; *Table Rock Niagara* plates; rugs; prints; pewter. MR. and MRS. GEORGE PARKER BOLLES, JR.

CURLY MAPLE CHESTS OF DRAWERS; Windsor chairs; Windsor tables; large assortment of tables; chairs; beds; hooked rugs and Sandwich glass; mirrors, etc. J. E. DORAN, Smith's Ferry, Holyoke, Mass. R.F.D. No. 1, Box 125.

COLLECTORS' GUIDE TO DEALERS

CALIFORNIA

O'HARA & LIVERMORE, INC., 50 South Euclid Ave., Pasadena. General line.

*M. A. LOOSE, 2904-06 Los Feliz Boulevard, Los Angeles.

CONNECTICUT

*ALSOP & BISSELL, Main St., Farmington.

*MARIE GOUIN ARMSTRONG, 277 Elm St., West Haven.

*D. A. BERNSTEIN, 205 Westport Ave., Norwalk.

*A. E. CAROLL, 735 Main St., East Hartford.

*JAMES DAVIDSON, 191 Howard St., New London.

*DAVIS FURNITURE SHOP, Lyme.

*A. H. EATON, Collinsville—Brasses.

*INGLESIDE, (L. E. Blackmer), North Woodbury. WARREN F. LEWIS, P.O. Box 114, Marion, Hartford. General line.

*NELLIE SPRAGUE LOCKWOOD, 9 Westport Ave., Norwalk.

*MALLORY'S ANTIQUE SHOP, 1125 Chapel St., New Haven.

MRS. JOHN S. RATHBONE, 8 Park Place, Mystic. General line.

*THE SANDPIPER SHOP (Lucy A. Royce), Madison.

*MME. E. TOURISON, 58 Garden St., Hartford.

*MRS. L. A. VERNON, 12 West Putnam Ave., Greenwich.

SAMUEL WOLF, 723 State Street, New Haven, General line.

*WOODMONT INN, AND ANTIQUE SHOP, Woodmont.

ILLINOIS

*LAWRENCE HYAMS & CO., 643-645 South Wabash Ave., Chicago.

MAINE

*CLARENCE H. ALLEN, 338 Cumberland Ave., Portland.

*COBB & DAVIS, Rockland.

*W. W. CREAMER, Waldoboro.

NEW ENGLAND ANTIQUE SHOP, W. Broadway and Union Street, Bangor.

*PINKHAM ASSOCIATES, INC., 27 Marginal Rd., Portland. Rugs.

MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street, Brunswick. General line.

MASSACHUSETTS

*THE JOHN ALDEN ANTIQUE SHOP, Plymouth.

*ANDERSON & RUFLE, 30 Boylston St., Cambridge—Repairers and general line.

*R. G. BALDINI, South Sudbury.

*BITTER-SWEET SHOP, Hathaway Road, New Bedford.

*BLUE HEN ANTIQUE SHOP, Harrison St., Lowell.

*BOSTON ANTIQUE SHOP, 59 Beacon St., Boston.

*BROOKS REED GALLERY, INC., 19 Arlington St., Boston.

*R. W. BURNHAM, Ipswich—Antique rugs, repairer of rugs.

*CARESWELL COTTAGE, Marshfield.

MRS. CLARK'S SHOP, Eighth St., New Bedford—General line.

COLONIAL ANTIQUE ORIENTAL COMPANY, 151 Charles Street, Boston. General line.

*C. L. COONEY, 379 Boylston St. Boston.

EMMA A. CUMMINGS, Washington St., Hanson—General line.

*LEON DAVID, 147 Charles St., Boston Hooked rugs.

A. L. DEAN COMPANY, 60 Harrison Avenue, Taunton. General line.

*F. J. FINNERTY, 6 Newton Rd., Haverhill.

EMMA G. FITTS, 59 Winter St., Orange. On the Mohawk Trail. General line.

*FLAYDERMAN & KAUFMAN, 67 Charles St., Boston.

*JANE FRANCES, 33 River Street, Boston.

ESTHER STEVENS FRASER, 64 Dunster St., Cambridge, specialist in repair of stencilled and painted furniture.

*GEORGE C. GEBELEIN, 79 Chestnut St., Boston—Antique jewelry and silver.

*GOULDING'S ANTIQUE SHOP, South Sudbury.

*CLIFTON W. GREENE, 545 Concord St., Framingham.

*MARION A. GREENE, Grafton—Restoring and reproducing of lacquered trays.

HELEN C. HAGAR, 6 North Street, Salem, expert in reproducing old stencil designs.

*WILBUR H. HAGGETT, 6 North St., Salem.

*HARLOW & HOWLAND, 282 Dartmouth Street, Boston.

*KINGSTON ANTIQUE HOUSE, Kingston.

*DANIEL F. MAGNER, Fountain Sq., Hingham.

*JORDAN MARSH CO., Washington St., Boston.

*HELEN M. MERRILL, 1124 Longmeadow Street, Longmeadow.

*JOEL KOOPMAN, INC., 18 Beacon St., Boston.

*KATHERINE N. LORING, Ye Old Halle, Wayland.

*MAINE ANTIQUE SHOP, 42 Charles St., Boston. MRS. J. HERBERT MARBLE, 2 Salem St., Bradford District, Haverhill. General line.

*MARBLEHEAD ANTIQUE EXCHANGE, Front and State Sts., Marblehead.

*WM K. McKAY CO., 7 Bosworth St., Boston—Auctioneers and Appraisers.

*J. S. METCALFE, North and Federal St., Salem.

*THE MOHAWK ANTIQUE SHOP, Spring St., Williamstown.

*MUSICIAN'S SUPPLY CO., 218 Tremont St., Boston—Old Violins, Violas, and 'Cellos.

*NEW ENGLAND ANTIQUE SHOP, 32 Charles St., Boston.

*WALLACE NUTTING, Framingham Center,—Consultant on Early American Furniture.

*F. C. POOLE, Bonds Hill, Gloucester, Mass.

*QUEEN ANNE COTTAGE, Accord.

LOUISE R. READER, 417 Westford St., Lowell—General line.

*FRED B. REYNOLDS, Stevens Cor., North Andover.

*I. SACK, 85 Charles St., Boston.

*H. SACKS & SONS, 62-64 Harvard St., Brookline.

*SHREVE, CRUMP & LOW, 147 Tremont St., Boston.

*SPRINGING & WILLIAMS, Training Field Hill and Workshop of Little Harbor, Marblehead.

*SOUTH SUDBURY ANTIQUE SHOP, South Sudbury.

*WM. W. SPRAGUE, 21 Bromfield St., Boston—Hand painted dials and glass panels.

*MRS. C. J. STEELE, 396 Adams St., E. Milton.

*A. STOWELL & CO., 24 Winter St., Boston—Jewellers and repairers of jewelry.

*THE COLONIAL SHOP, 22-24 North Water St., New Bedford.

*YE OLDE CURIOSITY SHOP, 17 Lynde St., Salem.

*SAMUEL TEMPLE, Lynnfield Centre.

*THE VILLAGE GREEN SHOP, 59 South Main St., Ipswich.

M. L. WALKER, 151 Berkeley Street, Boston—General line and paintings.

MISS JENNIE M. WISE, 7 Elms, 40 Church St., Greenfield—General line.

*THE WITCH HOUSE, Salem.

*YE BRADFORD ARMS, 59 Court St., Plymouth.

*S. ELIZABETH YORK, Marion Rd., Mattapoisett.

MISSOURI

YE OLDE TYME SHOPPE, 117 South Ninth St., St. Joseph. General line.

NEW HAMPSHIRE

THE ANTIQUE SHOP OF THE AMERICAN CITIZEN'S CLUB, Peterborough—Tea room and general line.

*J. L. COLEMAN, 217 Market St., Portsmouth.

*J. C. Derby, Concord.

HAWTHORN & HAMMOND, opposite stone church, West Concord. General line.

MAX ISRAEL, Henniker—General line.

GENERAL MONTGOMERY HOUSE, Antique Shop and Tea Room, Haverhill.

KEENE ANTIQUE SHOP (Mrs. Helen S. Pollard) Keene—General line.

*C. A. MACALISTER, Hillsboro.

J. F. SAVAGE, Raymond—General line.

*WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Franklin.

*E. A. WIGGIN, 350 State St., Portsmouth.

NEW JERSEY

THE BAND BOX, Franklin Place, at Hobart Avenue Summit—General line.

FRANCES WOLFE CAREY, 46 Grove Street, Haddonfield. General line.

WILMER MOORE, 18 West Broad St., Hopewell—General line.

*H. M. REID, 27-29 No. Warren St., Trenton—Auctioneers and Appraisers.

*L. RICHMOND, Freehold.

NEW YORK

BURNS ANTIQUE SHOP, Sutphin Rd. and Hillside Ave., Jamaica, L. I.—General line and jewelry.

B. EMERSON, 21 Darwin Street, Rochester. General line.

*COLONIAL FURNITURE STORE, 311 Eddy St., Ithaca.

*FANCHER'S COLONIAL SHOP, Goshen.

*GILMAN COLLAMORE & CO., INC. 15 East 56th St.

*RENWICK C. HURRY, 6 West 28th St., N. Y.

—Ship models, prints, etc.

*H. A. & K. S. McKEARIN, 735 Madison Ave., N. Y.

*L. B. LAWTON, Skaneateles—Hooked rugs.
 *F. NOBLE & CO., 126 Lexington Ave., New York.
 *JANE WHITE LONSDALE, 256 Lexington Ave., New York City.
 *FRED J. PETERS, 384-386 Broadway, Murray Hill, Flushing, L. I.
 *SIDNEY K. POWELL, 17 East 8th St., New York.
 *NAYAN SHOP, 13 East 8th St., New York City.
 *EDITH RAND, 161 West 72nd St., New York.
 *G. W. RICHARDSON & SON, Richardson Sq., Auburn.
 *DOROTHY O. SCHUBART, INC., 145 Fifth Ave., Pelham.
 *THE COLONY SHOPS, 397 Madison Ave., N. Y.
 *S. P. SKINNER, 342 Madison Ave., New York.
 *FLORENCE W. UPSON, Dundee—General line.
 *THE H. R. WAIT COMPANY, 24 Clark Street, Auburn.
 *A. WILLIAMS, 62 Ossining Rd., Pleasantville.
 *SEAMAN WILLET, 574 Lexington Ave., N. Y.
 *KATHERINE WILLIS, 272 Hillside Ave., Jamaica, L. I.

OHIO

GEORGE WILLIAM BIERCE, 8903 Euclid Ave., Cleveland—Interior Decorator, Antiques, Objects of Art.

*J. P. ZIMMERMAN & SONS, 1013 Walnut St., Cincinnati.

PENNSYLVANIA

*THE ANTIQUE SHOP OF MRS. M. B. COOKE-ROW, 265 King St., Pottstown.
 *WM. BALL & SON, Malvern—Brasses.
 FRANCIS D. BRINTON, Oermead Farm, West Chester—Early Pennsylvania furniture, glass, etc.
 W.W. CARVER, Ivyland—Restorer and Refinisher. Renews rush bottoms in chairs.
 WILLIAM R. FIELES & BRO., Christiana, Lancaster Co.—General line.
 DAVIS B. MISSIMER, Manheim—General line.
 *OSBORNE'S ANTIQUE SHOP, 1026 Pine St., Phila.
 *PHILA. ANTIQUE CO., 633 Chestnut St., Phila.
 *MARTHA DE HAAS REEVES, 1807 Ranstead St., Phila.
 A. H. RICE, 519 North New St., Bethlehem—General line.
 SALTZGIVER'S ART & ANTIQUE SHOP, 223 N. 2d St., Harrisburg. Early Penn. furniture and Stiegel glass.
 *ARTHUR J. SUSSEL, 1724 Chestnut St., Phila.
 RANDOLPH R. URICH, William Penn Highway, Myerstown—General line.

RHODE ISLAND

*MRS. CLARENCE A. BROUWER, 260 Brow St., East Providence—Antique glassware, china.
 *G. R. S. KILLAM, Pawtucket—Clock repairing.
 *PROVIDENCE ANTIQUE COMPANY, 728 Westminster St., Providence.
 *MABEL K. ROGERS, 109 Watterman St., Providence.

VERMONT

*E. W. ALLEN, Woodstock.
 *E. J. JOHNSON, White River Junction.
 *THE EVERETT ANTIQUE SHOP, 161 So. Winoski Ave., Burlington.

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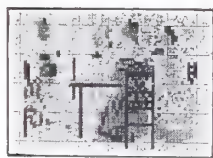
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adequate treatment and to find room for it in the crowded pages of the magazine.

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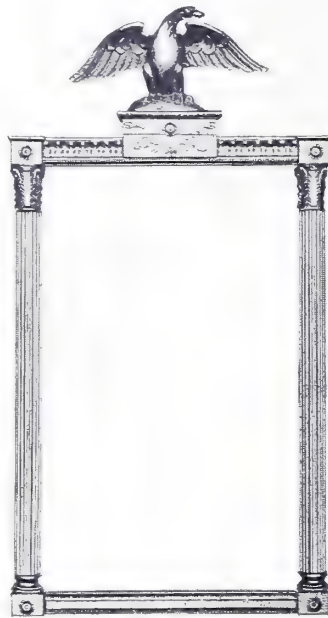
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For this mirror was made about 1770. It is all in its original condition, including the old glass. The frame is carved wood and gilt, and is pure Colo-

nial. The eagle on the pediment is unusual and makes the mirror very distinctive.

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ANTIQUES



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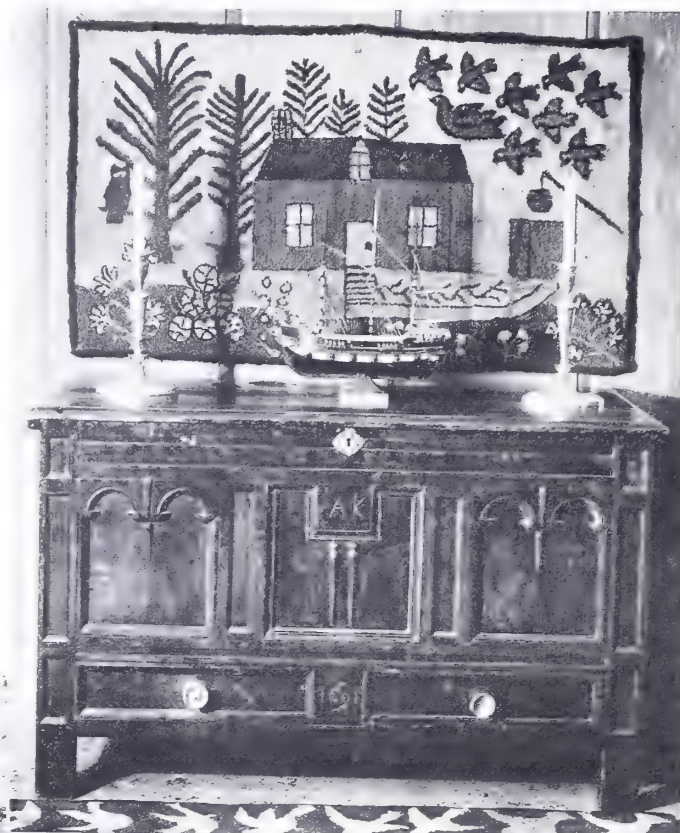
A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

The Village Green Shop

occupies an old-time dwelling just off the Green at Ipswich. Its offerings of antiques are confined to carefully selected examples from known sources. Emphasized are proof pieces of early Sandwich glass and some specially noteworthy English lustre ware. Inspection is invited.



The Village Green Shop



Pilgrim Chest (1691)

The Paneled Chest

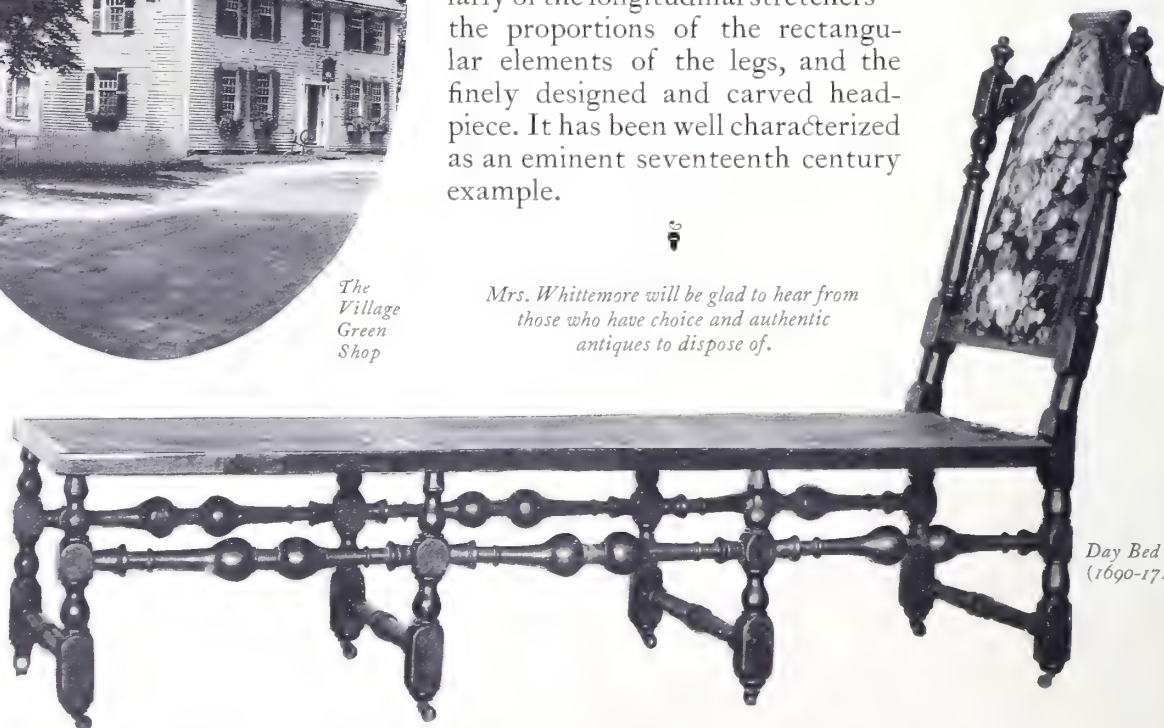
barring the brass drawer knobs and some varnish, is completely original. The paneled stiles are apparently unique, as are the form and use of the turned drops. *Material:* oak, except for top, back panel, drawer sides, and bottoms, which are of pine. *Size:* 46" long, 30" high, 21" deep.



The candlesticks are two of a set of four Sheffield pieces (c. 1780). The hooked rug delightfully depicts the homing of swallows. The ship model is recent decoration.

The Day Bed is of walnut. Noteworthy are the size and richness of the turnings—particularly of the longitudinal stretchers—the proportions of the rectangular elements of the legs, and the finely designed and carved head-piece. It has been well characterized as an eminent seventeenth century example.

Mrs. Whittemore will be glad to hear from those who have choice and authentic antiques to dispose of.



Day Bed (1690-1710)

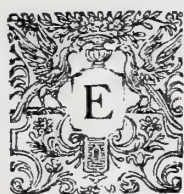
The Village Green Shop

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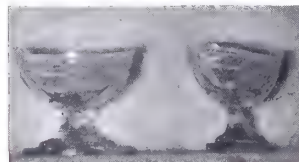
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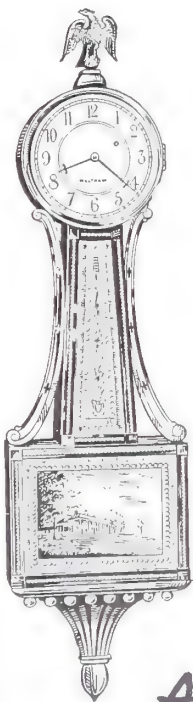
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NOTABLE PRIVATE COLLECTION *of*
EARLY AMERICAN ANTIQUES

gathered by **GEORGE F. IVES** *late of Danbury*
the contents of the OLD IVES TAVERN & COLONIAL MUSEUM
Wooster Terrace, Danbury, Conn., long the home of Mr. Ives

SEPTEMBER 18, 19, 20, 21

beginning daily at 10 a.m. and closing at 5 p.m.

(daylight saving time)

(Definite announcement of place of sale will be made in the September issue of ANTIQUES)

THE SALE TO INCLUDE ALL FURNISHINGS OF THE TAVERN, BEING THE CONTENTS OF THE *Tap Room, Dining Room, Reception Room, Ball Room, Child's Room* (furnished with child's furniture), *Bed Rooms, Halls, etc., etc.*, AND CONSISTING OF SUPERIOR EXAMPLES OF EARLY AMERICAN Oak, Pine, Maple and Fruitwood Furniture, TOGETHER WITH QUANTITIES OF Pewter, Iron, Brass, Mirrors, Lighting Fixtures, Hooked Rugs, Glass, China, Prints, Paintings on Glass, AND INNUMERABLE OTHER ARTICLES OF HOUSEHOLD USE AND DECORATION IN LARGE PART DATING FROM THE 17th and early 18th Centuries.



THE late George F. Ives was widely known as one of the foremost of American antiquarians. The extraordinary range of his personal acquaintance, the accuracy of his knowledge and the certitude of his taste won him an unique place among connoisseurs and amateurs alike. He held a profound affection for all the better souvenirs of the early settlements in America. The collecting of them was for him the absorbing interest of a lifetime: it was the sole occupation of his later years. Yet he was rigorous in his eliminations. Duplicate specimens and items outside the strict bounds of his requirement he disposed of, retaining only such examples as most appealed to his personal taste and judgment. Out of the gradual accumulation of these he eventually furnished the old time inn—now generally known as the IVES TAVERN in Danbury—which he had purchased and restored for use as his own residence.* Once an object of antiquarian value had become established here, no consideration of price would persuade him to part with it.

It is the intimately personal collection of early American antiques thus painstakingly assembled which is now offered for sale to settle Mr. Ives' estate. As for its quality, competent observers hold that, while not necessarily the richest collection of its kind, it is unsurpassed in the variety and individuality of its thousand or more exhibits.

In view of the extraordinary interest already aroused in the forthcoming sale and the great number of inquiries concerning it, the following important points of information are offered:—

METHOD OF SALE: *By auction.* WEATHER CONDITIONS: *Sale, rain or shine.* PACKING & SHIPPING: *Purchaser's responsibility.* INSPECTION: *THE OLD IVES TAVERN and its contents will be on view for 21 days preceding the sale.* CATALOGUE: *In lieu of a special volume, an illustrated list of items for sale, with a brief description of each, and notation of the day of its offering, will appear in the advertising pages of ANTIQUES for September (published September 1). It will thus be received, in the natural order of events, by all subscribers and purchasers of ANTIQUES. Extra copies may be ordered from the undersigned for September delivery, on payment of fifty cents; or will be available for purchase at the IVES TAVERN after September 1. Bids based on this list, if forwarded by mail, will receive careful attention.*

The CITY NATIONAL BANK of DANBURY, Executor.
Danbury, Connecticut.

*See ANTIQUES Vol. I. p. 6. *House Beautiful* Vol. LI. p. 44.

The BEGINNING and the EXPANSION of the CORNER ART SHOP

I. The Beginning: A Picture Talked About at Christmastide



(Excerpt from the *New York Herald*, Dec. 5, 1905.)

SENTIMENT INSPIRES THIS ARTIST'S BRUSH

Pictures of Mr. Walter Satterlee Attract by Their Refinement and Taste

There are painters of fact and painters of sentiment. To the last class belongs Mr. Walter Satterlee, a well known figure artist of this city, and one of whose characteristic pictures, *Life's Evening*, is reproduced on this page.

Mr. Satterlee is a member of the well known old New York family of that name. . . He was born in Brooklyn in 1844, was graduated at Columbia College, and studied at the National Academy schools under Erwin White and in Paris under M. Léon Bonnat.

Few modern American painters are better or more widely known. He won the Clarke prize for the best figure work at the Academy exhibition in 1886. Since 1879 he has been an associate of the Academy. He is also a member of the American Watercolor Society and of the New York Etching Club.

The work of the artist is characterized by refinement of subject and treatment.

Because of birth and education, his tastes naturally led him to the portrayal of the refined and social side of life. Some of the canvases, depicting assemblages in old Colonial mansions, have been most truthful in arrangement, costumes and accessories. Among the few *genre* or story-telling painters in America, Mr. Satterlee holds a prominent place. His pictures, as shown in the one illustrated, tell a story, are painted with sincerity and feeling and abound in sentiment.

The artist has taught many of the younger American artists. Among his pupils several years ago was Mr. Elliott Daingerfield, who has come so rapidly to the front of modern American painters in the last few years.



LIFE'S EVENING

By WALTER SATTERLEE

The ideal, happy married life of Colonial days

(Owned by Mr. Emil Begiebing)



(Reprint from *American Art News*, May 31, 1919.)

A PICTURE OF SENTIMENT

The picture by the late Walter Satterlee, *Life's Evening*, reproduced on this page, which was reproduced and featured in the N. Y. *Herald's* Christmas edition of December, 1905, is now owned by Mr. Emil F. Begiebing, who has been an art collector for thirty years and who, through Mr. Satterlee's friendship and kindness, had the advantage of securing some of the best examples of early American artists.

Mr. Begiebing has now formed a partnership with Mr. John Shope, formerly of Harrisburg, Pa., now resident here, long a collector of ceramics, and old Pennsylvania, New Jersey, Bohemian and Venetian glass, in the Corner Art Shop at Lexington Avenue and 57th Street.

(Reprint from *American Art News*, July 12, 1919.)

THE CORNER ART SHOP

A new art house of unusual individuality and novelty is the Corner Art Shop, recently opened at 137 E. 57th Street, N. W. corner of Lexington Avenue and 57th Street, by Mr. Emil F. Begiebing and Mr. John Shope.

In the new Art Shop there is an array of pictures, art objects and early American and old Bohemian and Venetian glass, most artistically arranged, which will delight the connoisseur. Mr. Begiebing, who has been a picture lover and collector for over 30 years, through his friendship with the late Walter Satterlee, formed a picture collection which comprises several superior examples of paintings by Murphy, C. C. Curran, Carlton T. Chapman, A. F. Tait, Geo. Innes, James M. Hart, Wm. M. Chase, Bolton Jones, Kurzman Van Elten, N. H. Trotter and others now prominent in American art. Mr. Shope, formerly of Harrisburg, Pa., has long been a collector of rare and fine glass, and his specimens tastefully arranged add to the attractiveness of the shop. That good taste in art and knowledge bring their reward is evidenced by the steadily growing clientele of connoisseurs of taste which the new shop already enjoys.

II. The Expansion: The Maple Antique Shop at Darien, Conn.

THIS old Colonial Inn on the Boston Post Road at Darien, Conn., where General Lafayette put up, offers an admirable background for the antiques we have for sale. The CORNER ART SHOP in New York City, and the MAPLE ANTIQUE SHOP in Darien together make a superb showing which includes:

SANDWICH GLASS

2 PAIRS FLUID-LAMPS

3 PAIRS CANARY COLORED LAMPS

2 PAIRS BLUE LAMPS

1 PAIR GREEN LAMPS

LARGE COLLECTION AMERICAN FLASKS

1 PAIR YELLOW DOLPHIN CANDLESTICKS

1 PAIR CLEAR DOLPHIN CANDLESTICKS

OVER 200 PIECES LACY SANDWICH IN DIFFERENT DESIGNS AND SIZES

SANDWICH SALTS

SUPERIOR EARLY PRESSED GLASS

RARE EARLY PAPER WEIGHTS

CURRIER PRINTS

COLONIAL ENGRAVINGS

HOUSE PRINTS BY CURRIER & IVES

PEWTER

Eventually THE MAPLE ANTIQUE SHOP will be the American storehouse of treasures. We shall welcome all visitors. Meanwhile we thank our many clients for their past favors.

The CORNER ART SHOP

Objets d'Art, Paintings, Curios, Antiques

137 EAST 57TH STREET, at Lexington Avenue

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Telephone, PLAZA 7832

The MAPLE ANTIQUE SHOP

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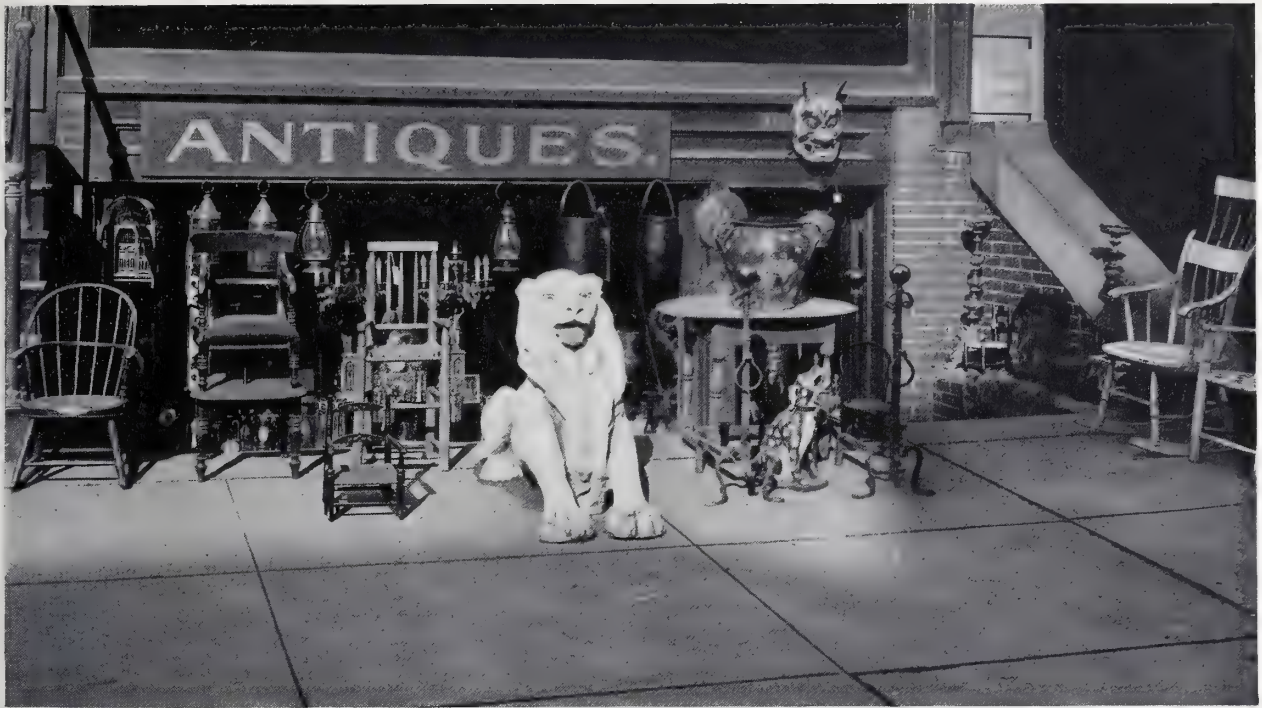
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BROADHEARTH
at Saugus Centre, Mass.

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1636

Open to the public by appointment

Last Month I had the pleasure of inviting readers of *ANTIQUES* to call at my summer home, Broadhearth, at Saugus, and inspect that ancient house, built only sixteen years after the landing of the Pilgrims, but still standing just about as it was almost 300 years ago. It is there that I

keep my private collection of things which are not for sale. *My Place of Business* is the quaint little shop on Boylston Street, Boston, guarded by its famous stone lion. It is here that I share with my clients the benefit of my many years as student and collector.

CHARLES L. COONEY
(Member American Antique Dealers' Association)

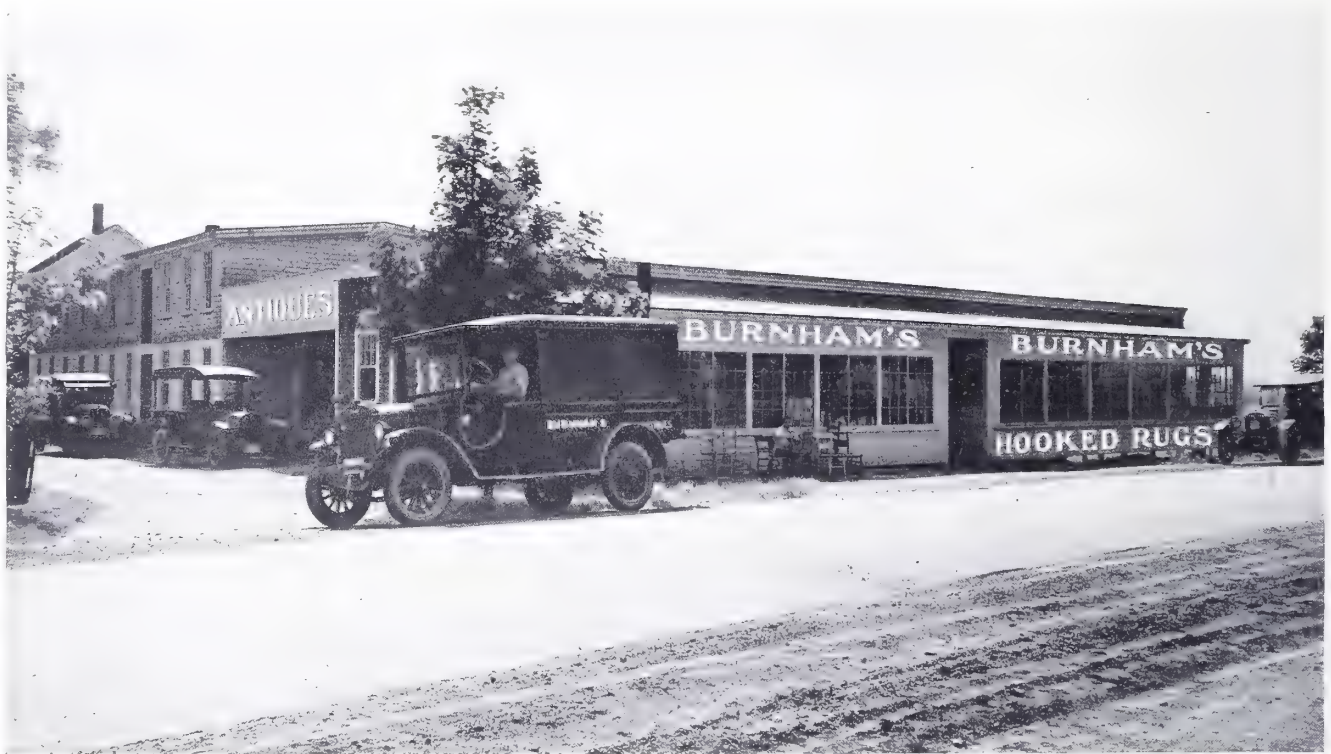
BURNHAM'S CHATS *with* COLLECTORS

IX.—AN INVITATION RENEWED

AT various times, I have talked so much about hooked rugs that I have sometimes feared my readers might think that hooked rugs constitute my entire business.

BUT they do not. I was a collector of antique furniture before I became interested in hooked rugs and I had sold many examples of fine old cabinet work before I realized that

TODAY my establishment at Ipswich presents an extraordinary spectacle. One large division is packed with an assortment of antiques such as it has never hitherto been my good fortune to bring together. Another is occupied by my repair and cabinet department; another by my rug pattern makers; and yet another by my rug cleaners and repairers.



THE BURNHAM SHOPS AT IPSWICH

the only suitable floor covering to go with them is the hooked rug.

THAT side—the side of antique furniture and other early handiwork—I have never relinquished. For example, I have recently disposed of some superb early American church silver. I have yet more almost as rare and quite as interesting. I have, too, been fortunate in assembling a number of exceptional items of furniture, glass, china, old iron and what not else.

I CAN picture the outside of it; but because there is nothing else quite like it in America, I can give no adequate idea of the interior.

FOR that reason I renew my earlier cordial invitation to readers of *ANTIQUES* to visit my place during the present summer.

USUALLY I am here and available to serve as personal guide; but to prevent the possibility of my disappointment through missing visitors, I shall appreciate an advance appointment by letter or telephone.

R. W. BURNHAM, IPSWICH, MASSACHUSETTS

TELEPHONE, 109 IPSWICH

To claim omniscience is to invite trouble. The offices of ANTIQUES have no corner on information or judgment.

Nevertheless, during months of summer travel it may be that some readers of the magazine may find themselves in New York or Boston and possessed of a desire to learn the shortest way to the dealers whose advertisements they have seen in ANTIQUES.

Published Monthly at 683 ATLANTIC AVENUE, Boston, Massachusetts
Telephone, Beach 5121

SUBSCRIPTION RATE, \$4.00 FOR ONE YEAR. PRICE FOR A SINGLE COPY 50 CENTS

A request for change of address should be received at least two weeks before the date of issue with which it is to take effect. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

ANTIQUES

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FREDERICK E. ATWOOD, Treasurer

It may be possible to save them hours of travel and discomfort by telling them where to find the things they want. In so far as the offices of ANTIQUES in either city may be helpful in such cases the opportunity will be viewed as a privilege.

In New York ask for Mr. Wheeler, or his secretary. In Boston the general office is at the command of friends of ANTIQUES.

Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.
Entered as second-class matter Dec. 6, 1921, at the postoffice at Boston, Mass., under the Act of March 3, 1879.
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There Is Corn in Egypt!

Long Island's Famous Antique Shop

STANDS like a storehouse of old, filled to the topmost bin with treasures more precious than gold.

TREASURES from the early AMERICAN pioneer homes: Furniture of early pine, curly maple or cherry; wonderful old pine pewter dresser with its array of softly shining pewter; sturdy old stretcher tables and ladder back chairs; bits of old Stiegel and Sandwich

glass cherished for generations; the charming old hooked rugs that lay on the "best room" floor; the andirons, cranes, warming pans and other quaint "fixings" that stood by the fireplace; the candlewick spreads that graced the four-posters; cherished samplers and colorful prints.

All these and many other items are here as collections.

"The most wonderful day of my trip," said the dear little lady from the West, who read my advertisement in ANTIQUES, came out "for an hour" and stayed all day.

The same welcome and delights await YOU

There is a new price-list out. Send for it

KATHARINE WILLIS

272 Hillside Avenue : On the Sunrise Trail : JAMAICA, Long Island



HAND WROUGHT LATCH OF IRON

Attributed to Levi Morrill of Strafford, Vermont.
From an old house in Vershire. *Size: Handle,*
14¼" x 3⅛"; Bar, 13¾" x 1".
Owned by Frederick E. Atwood.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume IV

AUGUST, 1923

Number 2

The Editor's Attic

The Frontispiece

ONE need not qualify among the venerables of ancient memory to recall the days when the village smithy was a centre of much importance,—particularly to small boys. For them the slow but fiery breathing of the huge, grimy bellows, the golden red glow of hot iron, the submissiveness of metal to the ringing onslaughts of the bare armed, leather aproned master of the hammer always held irresistible fascination. More than a strong arm, however was required of the smith. To fashion a horseshoe, to hold and trim a horse's hoof and fix the steaming iron with undeviating nail called for a neat hand and a sure eye as well.

The man who could accomplish those feats, and who could, as well, equip the neighborhood sleighs with runners curling smartly fore and aft, or re-tire the wheels of light carriages and of great Concord coaches would hardly find his prowess baffled by the task of making iron fittings for a docile and uncomplaining door. Such work must have constituted recreation for the smith, much as the fashioning of presentation bowls, pitchers and the like seems to have served as outlet for the creative notions of workers in the early glass factories. That is one reason why the iron latches of former days hold for the collector a fascination that is wanting in objects of cast brass or bronze,—which gained their being by deliberate processes of moulding rather than in the fiery enthusiasm of the forge.

Of late, Wallace Nutting has been making rather special effort to gather and photograph fine examples of authentic iron-smithing in the way of household hardware. His collection is already sufficient amply to supply any inadequacies and correct any possible lapses in that more or less abbreviated section of *Furniture of the Pilgrim Century* which is devoted to the subject of hardware. In time it may be so utilized. Meanwhile ANTIQUES is glad to publish Mr. Nutting's very careful study of iron latches.* To the illustrations from the author's collection, the frontispiece is added as somewhat specially noteworthy in shape and size, and in the fact that it was, quite probably, wrought by the late Senator Justin Smith Morrill's father, Levi

Morrill, who was, it is said, at one time a blacksmith in Vershire, Vermont.*

A Lisbon Cameo

Who knows anything about Lisbon cameos? Herewith is an example enlarged from its actual seven-eighths of an inch, the better to display its detail. Quite obviously it is not a cameo at all, but a porcelain biscuit plaque made much after the manner of the well-known Wedgwood jasper medallions.† In the present instance, however, the head is modelled in white against a background of gray, instead of the tints associated with the English examples.

The owner is Mrs. E. F. Crummel, of Cleveland, who acquired the cameo from a collector who, in turn, had unearthed it in a London pawn shop. Its actual origin, however, is probably somewhat less humble. With regard to it Mrs. Crummel quotes the only known authority, the published *Diary* of Lady Charlotte Schreiber, that ardent yet judicious collector of fine porcelains, whose accumulations have, in large part, gone to the enriching of the Victoria and Albert Museum. Writes Lady Charlotte:

"*Lisbon, Friday 29, 1875.* Then we went to the Rua de Plata where we made a discovery with which we were perfectly enchanted. It appears that at the time the Praça do

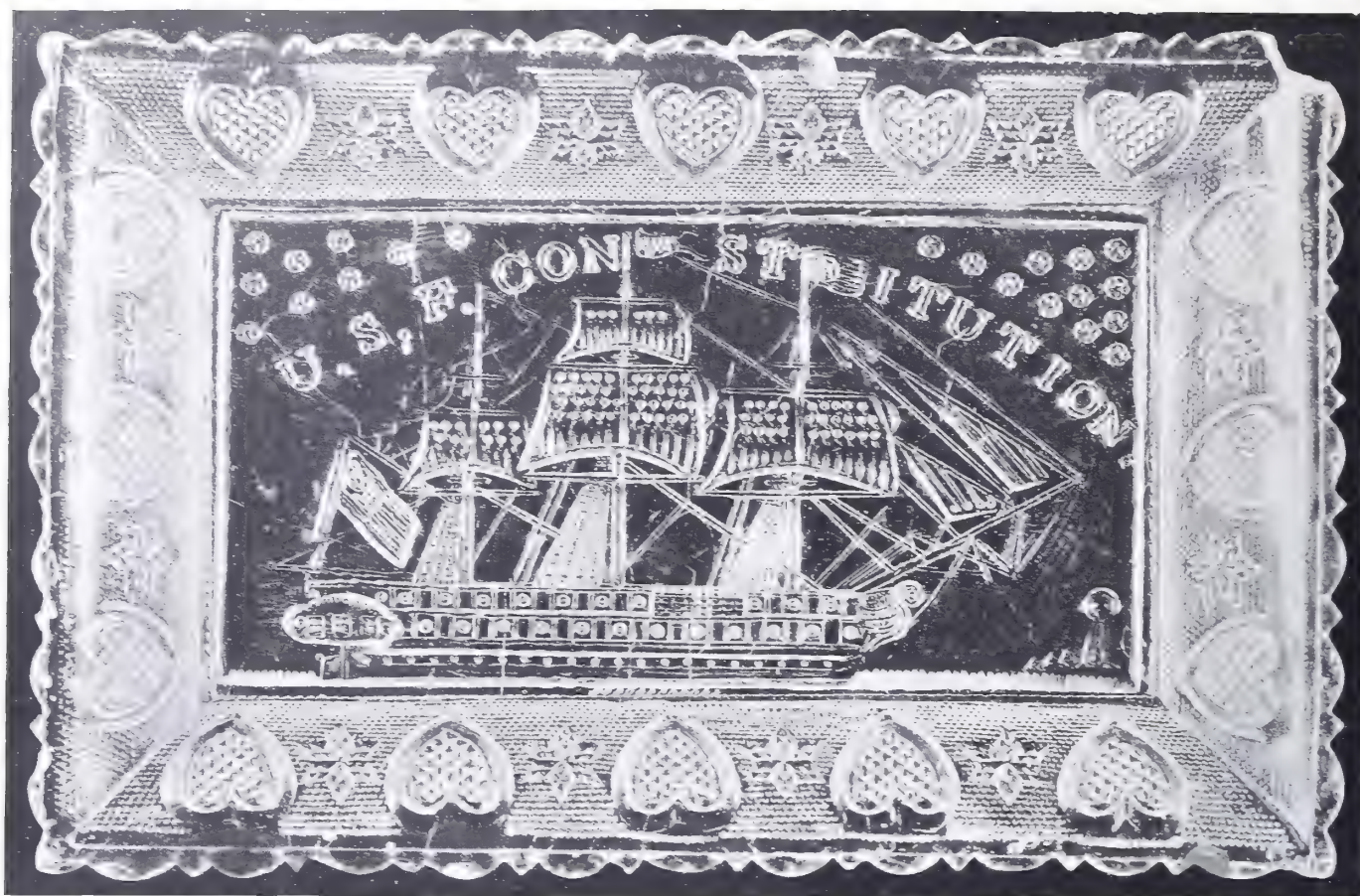


MARIA I OF PORTUGAL
A Lisbon cameo enlarged from actual seven-eighths of an inch.

*Justin Smith Morrill was born at Strafford, Vermont, April 14, 1810, and died at Washington, December 28, 1898, after 42 years as representative and senator from Vermont.

†Wedgwood achieved a completely satisfactory process for making his medallions—which he denominated cameos—in 1778.

* See page 78.



RARE SANDWICH GLASS (c. 1830)

A reproduction of the Frigate Constitution, probably based on a drawing of 1817, since the 21 stars of the field suggest that date. The plate is probably a souvenir of the rescue of the *Constitution* from the demolition ordered by the Navy Department.

Commercio was built (1755), after the earthquake, and King José's statue was erected there (1775), General Bartholomew da Costa, superintending the works, discovered the art of making a beautiful porcelain (biscuit) and plaques and medallions à la Wedgwood. All of this we had never heard before; none of the ceramic books mention it. We were now fortunate enough to find a biscuit plaque representing the lowering of the Royal Statue into its present position, with a long inscription on the back, giving the artist's name, the date (1775) and place, etc. Also in the same shop a medallion, also signed and dated, with the equestrian statue *in situ*. Further on, we met with a smaller piece, a cameo à la Wedgwood with a portrait of José I, or his successor, dated 1783.

"Nov. 2. Found two more Lisbon cameos, both being Maria I, by Figueiredo, and dated 1783.

"Nov. 15. There was an old Brazilian lady in the carriage also, to whom we showed our trifles. She had got on a brooch with a Maria Primeira china cameo like those found in Lisbon."

On the back of Mrs. Crummel's cameo appears the following inscription:

"João de Figueiredo fecit—LISBOA ARCENA REAL DO EXERCITO 1782."

The portrait is probably that of Maria I, daughter of José and occupant of the throne following her father's death in 1777. She had the misfortune to become totally insane in 1788.

Constitutional Interpretation

CUP plate collectors and other admirers of early historical souvenir glass will be pleased to encounter the *Constitution* in an unfamiliar but unquestionably venerable presentation. This occurs in a rectangular dish, seven inches long by four and one-half inches wide, which belongs to Wilmer Moore of Hopewell, N. J. Certain peculiarities in the design of this dish call for more than a passing word, since observation of them may assist in the avoidance of too hasty conclusions in other, but similar, instances.

What is the probable date of this dish? The sixteen hearts and twelve stars of the rim give no clue. Evidently they are to be viewed simply as convenient decorations, whose symbolism, if there be any, is rather that of general patriotism and good fellowship than of the brotherhood of a specifically enumerated group. This is worth bearing in mind. Great reliance should perhaps never be placed on the number of items in a purely decorative repeat border.

When, however, we come to the field in which the frigate *Constitution* is so carefully delineated, we face a somewhat different type of consideration. No exigencies of a repeat pattern are here in evidence. The firmament, as comprehended by the bottom of the dish, is sufficiently roomy to accommodate a starry host of any reasonable measure. Only twenty-one stars, however, are shown; nine on one side of the field and twelve on the other. If they stand for the number of states in the Union at the time of

the plates' making, the date of 1817 would have to be assigned to it. Yet such a date seems quite out of the question. In that year the Sandwich glass works were still unthought of, and the New England Glass Company was just getting on its feet. The process of mechanically pressing glass was, furthermore, still a decade from being invented.

A plausible theory concerning the making of this dish is, however, not difficult to evolve; though some statement of facts must precede it. The frigate *Constitution*, one of the first six vessels of the United States Navy, was built at Boston in 1797. Her victories over vessels of the English fleet during the war of 1812—particularly her famous triumph in the fight with the *Guerriere*—won for the old frigate an extraordinary degree of enthusiastic admiration from all Americans. In 1815, a song recounting her glories was sung by Frances Arden before the Corporation of the City of New York. In 1817 her deeds were further immortalized by Garnerey in a painting which represented the victory over the *Guerriere*. Such a depiction may well have started many professional and amateur pencils at work delineating the form and presence of this valiant symbol of American naval supremacy. Altogether, a host of major and minor pictures must have been turned out.

Another Victory for Old Ironsides

BUT within another thirteen years the *Constitution* had fallen upon evil times. She was out-moded, her seaworthiness was questioned; and, in 1830, the Secretary of the Navy ordered her destruction. A line in a newspaper to this effect caught the eye of young Oliver Wendell Holmes, just out of Harvard and beginning the study of law. Deeply stirred by the news, Holmes seized a scrap of paper and a pencil and wrote the impetuous stanzas of *Old Ironsides*.

They were published in the *Boston Daily Advertiser*; whence they were copied far and wide by the press, and even found their way about as handbills distributed in the streets. The *Constitution* had suddenly been shifted from the position of derelict to that of national monument. Under stress of an excited public feeling, the Navy Department revised its orders and the *Constitution* was repaired at charges considerably in excess of its original building cost. The work was completed about 1833. Somewhere between 1830 and 1833, therefore, the period of renewed interest in the *Constitution*, would seem to be likewise the period of this souvenir plate.

But for making his design the mould maker must needs have had access to a drawing or engraving of some kind. The crudeness of his presentation, particularly the way in which the hull is shown in complete profile, while the stern is twisted at right angles to normal position, strongly suggests that this pattern was a drawing. It would hardly have been a contemporary work; the *Constitution* had been too far forgotten for that. Not improbably an amateur drawing, made in 1817, the year of the Garnerey painting, was unearthed and utilized. In such case the mould maker probably copied the whole thing, including the twisted stern and the twenty-one stars which, in 1817, represented the number of states in the Union.

This, be it remembered, is merely a theory; but the foun-

dation upon which it is erected consists of well established facts. Anyone who cares to supply a better designed superstructure is cordially invited to begin at once demolishing the present one.

Cast Iron and More

REFERRING to some remarks on cast iron in the Attic of May last, F. J. McSteen, of East Orange, New Jersey, forwards for contemplation the photograph of an iron portrait medallion in his possession. The fact that it represents General Winfield Scott, commander-in-chief of the American forces during the war with Mexico, implies a date between 1848—the year in which the conflict came to an end—and 1852, which was signalized by the General's unsuccessful candidacy for president.

The medallion measures, over all, approximately 11¾ by 10 inches. Concerning it Mr. McSteen writes:

"This is one of the rarer medallions of its kind and gives an excellent picture of General Winfield Scott, of Mexican War fame. The likeness is excellent, and the pattern maker went into much fine detail to bring out the stern expression of the old soldier's face. The frame is cut with the same care as to detail. I think this old medallion, with its faded gilt and black, is one of the really fine things done in this period.

"The number of articles made of cast iron—from the Antique Bug illustrated on the cover of the December number to fire frames, foot scrapers, match holders, etc.—were really made with infinite care as to detail, and speak well for the pattern makers as true artists in their line."



GENERAL WINFIELD SCOTT
Cast-iron medallion of Mexican War period.

Private Collections of Ship Models

Part I

By HENRY B. CULVER



Fig. 1—A FREAK MODEL
Made of leather and enclosing a wine bottle.
India House Collection.

THERE are some people who collect almost anything. The late Alexander W. Drake, for many years art director of the *Century Magazine*, was an omnivorous collector. Upon the occasion of the dispersal of the admirable and varied works of art which his good taste and judgment had gathered together, the catholicity of his efforts was commented on, whereupon he said rather pathetically, "Yes, I have collected almost everything except money." Among other objects of his gathering were quite a number of ship

models, most of which are now displayed at India House in Hanover Square, New York City. It comprises many little ships typifying sailing and steam vessels of the middle and late nineteenth century.

Artistically, ship models are of quite as many degrees of excellence as are paintings and other objects of aesthetic provenance. Masterpieces are rare, while even those of meritorious quality occur in small proportion. Many ship models might be termed bizarre. Their quaintness and ingenuity appeal to us, not by exciting that feeling of self-appreciation which, as Dr. Berenson says, takes possession of our senses in the presence of a work into which the producer has injected that stimulus to our psychic processes which we call art; but that other sensation, half of wonder, half of amusement which cleverness usually manages to arouse. Of such is one of the *chefs d'oeuvre* of the India House collection, a ship model made of leather enclosing a large glass wine bottle! (Fig. 1.)

The workmen who labored upon the beautiful scale construction, or so-called Navy Board, models of former days were often more than mere craftsmen. The important ships for which such creations served as models were, in those days, more or less covered with elaborate decorations, carved, gilded, and often polychromed to suit the taste or fancy of the governmental officials or the private owner at whose instance they were constructed. The water-line or block model had not yet been invented and it was customary to construct a complete model, usually in the scale of about one-quarter of an inch to the foot. Such a model faithfully portrayed the particular ship, or class of ship, purposed to be built; it was perfect in every detail of construction, equipment, furnishing, and embellishment.

Many such models were also fully rigged; some even provided with sails. This practice was adopted in order that naval boards, rulers, and marine architects might judge the merits of a proposed vessel in advance of its actual construction, and thus criticise and alter, as circumstances might demand, before the keel of the full-sized craft was laid.

Such great artists as Sir Anthony Van Dyke, Pierre Puget, and many others did not disdain this branch of creative activity for the display of their genius. The designs for the decorations of the little ships were, therefore, studied with the utmost care. Wood carvers of such high artistic accomplishment as the Noël and Grinling Gibbons were often employed upon them; and the most skillful cabinet-makers devoted their attention to the constructional portions of miniature hulls, decks, and spars. The result of such efforts is shown on the cover.

The best opinion is that this model represents, in miniature, the first *Royal George*, of the year 1715, an English ship mounting 110 guns and classed as a first rater, said to have been originally launched as the *Victory*. The rigging has been much altered and restored, but enough of the original work remains to enable the experts to determine its authenticity. It is now in the possession of Frederick C. Fletcher, of Boston, Massachusetts. Fully armed and rigged, fabricated in box and other precious woods, the hull is one of the finest examples extant of a contemporaneous scale model of the period.

Another item (Fig. 2) in Mr. Fletcher's collection is the *Flying Cloud*. This superb production of the best craftsmanship in the art of modern model making is from the



Fig. 2—THE *Flying Cloud*
A superb modern model of a clipper ship built in 1851.
Collection of Frederick C. Fletcher.

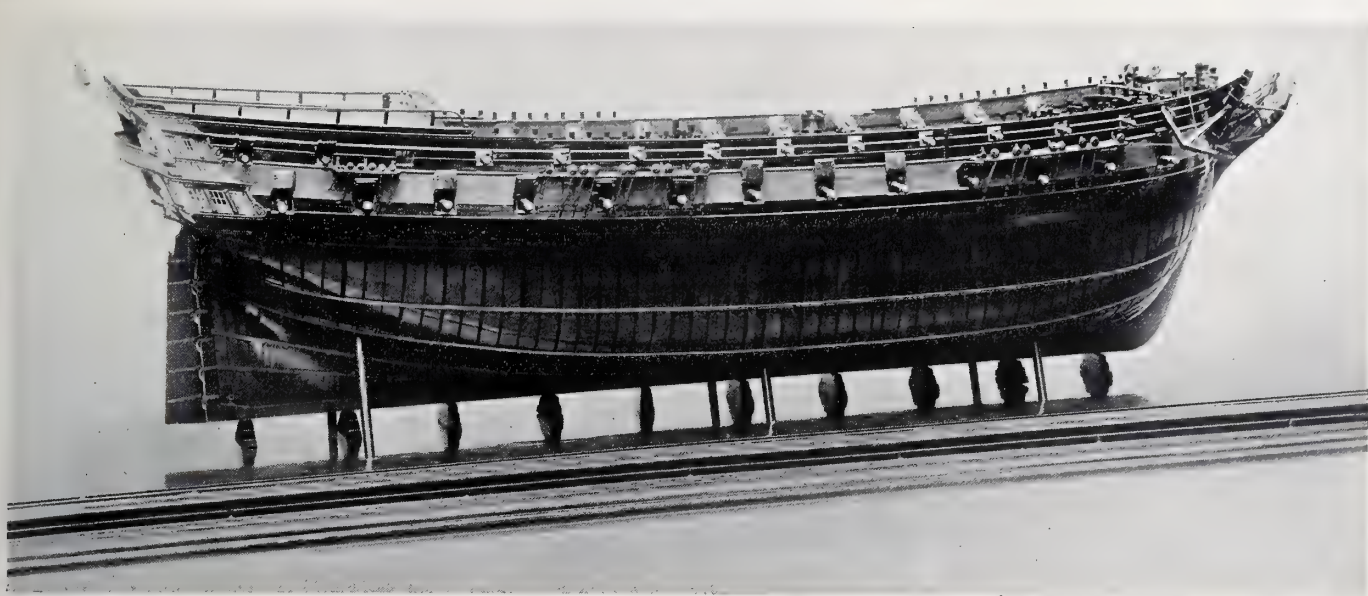


Fig. 3—AN EAST INDIAMAN (post 1798)

Box and pearwood model, with exterior carved work mainly in ivory. Collection of T. A. Howell.

workshop of the H. E. Boucher Manufacturing Company. The famous clipper ship of 1,505 tons, of which this model is a reproduction in miniature, was built by Donald McKay at East Boston, in the year 1851. Originally contracted for by Enoch Crane, while still on the stocks she was acquired by Messrs. Grinnell, Minturn & Company of New York. The record of her career will be found in the late Captain Arthur H. Clark's absorbing history of the golden age of the shipping of our country, *The Clipper Ship Era* (G. P. Putnam's Sons, 1910).

This model displays elegance epitomized. The verisimilitude of the slightly listed hull, the tensely stretched sails, the bone carried in her teeth, together with the accuracy and justness of the proportions, are all equally striking. It is said to be as nearly an exact reproduction of the original as it was possible to produce. Mr. Fletcher's collection contains also some interesting models of steam and sailing yachts.

The contrast between the two miniature vessels just de-

scribed well illustrates the difference between the two types into which all scale models divide themselves, *viz.*, (1) those antique examples actually used for construction purposes, and (2), the more modern models made either to give a concrete reproduction of a particular ship or simply to offer decoration or display. One is almost tempted to say, those produced *a priori* as distinguished from those made *a posteriori*. The former served an actual utilitarian purpose, quite aside from their intrinsic elements of aesthetic effect; the latter are, after all, primarily retrospective and decorative. Both serve a similar purpose in the decoration of the home or in swelling the collection of the connoisseur.

The practice of constructing scale models preliminary to ship construction may possibly be of greater antiquity than is known, but there seems to be no direct evidence in the form of existing examples earlier than the first quarter of the seventeenth century, when models began to appear in almost all of the maritime countries of Europe. Their production was continued until practically the beginning of the nineteenth century, or during a period of, roughly, two hundred years. Models are to be found in marine museums and private collections in Great Britain, Scandinavia, Germany, Holland, Belgium, France, Italy, and Spain. Even in the United States, then a British colony, one such model was produced, perhaps more.

This form of model, while it gave to the eye an accurate idea of a vessel, necessitated much time and labor in order to prepare the full-sized draught for the actual work of construction. In the year 1794, Orlando Merrill, a young shipbuilder of Newburyport, Massachusetts, invented the water-line model, composed of "lifts" or layers of wood joined together by dowels or screws. These layers could be taken apart and the profile, plane, and projection easily transferred to paper, after which full-sized working plans could, by the simple process of enlargement, be laid down on the floor of the mould loft. This novelty speedily doomed the beautiful and artistic miniature creations of the early ship designers. Moreover, the rising cost of labor



Fig. 4—DETAIL OF FIGURE 3

and the almost total disappearance of artistic invention which marked the middle years of the nineteenth century, as well as the altered type of sailing craft, minimized the carved ornament until practically nothing remained except the figurehead. Ultimately, even this memento of the most remote past disappeared, leaving at most, as the sole vestige of decoration, a few gilded scrolls as embellishments of the prow or of the name on the stern; perhaps only a narrow gilt line along the sides.

The collection of models formed by T. A. Howell, of New York and Southampton, is one of the finest in point of quality in the United States. A sound and conservative process of elimination during the growth of the collection has achieved its certain result, and today the owner has a truly representative gathering of examples of the artistry of the little ship.

Prominent among these are two construction models of the finest quality. One, believed to be unique in this country, is shown in Figures 3 and 4. It was probably built as a preliminary to the actual construction of an important British East Indiaman. It represents a ship pierced for 52 guns, with almost flush decks, practically frigate armed. The great depth of hull, flatness of floors and fullness of mould, together with a turtle back forward and a short quarterdeck, easily differentiate this craft from a vessel of war.

It is impossible to give the tonnage of this ship, as the exact scale is not known, but the model probably represents either one-quarter or one-fifth of an inch to the foot. Constructed of boxwood and pearwood, with practically all of the exterior carved work executed in ivory, the rails and many other parts in ebony, its superb finish and close-scaling stamp it as a production of the highest authority. The figurehead in ivory, representing an armed warrior, is well poised and finely executed. The modeling is free and

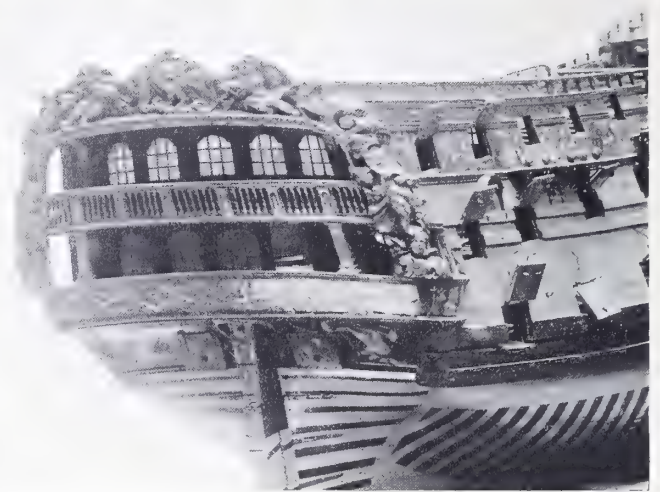


Fig. 6—DETAIL OF FIGURE 5

strong. Ivory figures in full relief border the edges of the stern transom, while the introduction of ivory banisters supporting the rails of the quarter galleries and stern walk add contrast and distinction. Two gracefully draped figures supporting a shield bearing a device all of ivory in low relief, with adjacent foliated scrolls in pear wood, cover the upper part of the stern. All the window mullions are of very delicately wrought ivory, with glass panes.

One side of the hull is fully planked, the other shows the framing designed according to the then "new manner," being broader and thinner with much narrower air spaces than in the older, or more nearly square, type of rib. This would seem to place the construction of the model subsequent to the year 1798. The cannon, probably representing twelve and eighteen pounders, are fitted with ivory tampons, while the gun carriages, practically constructed

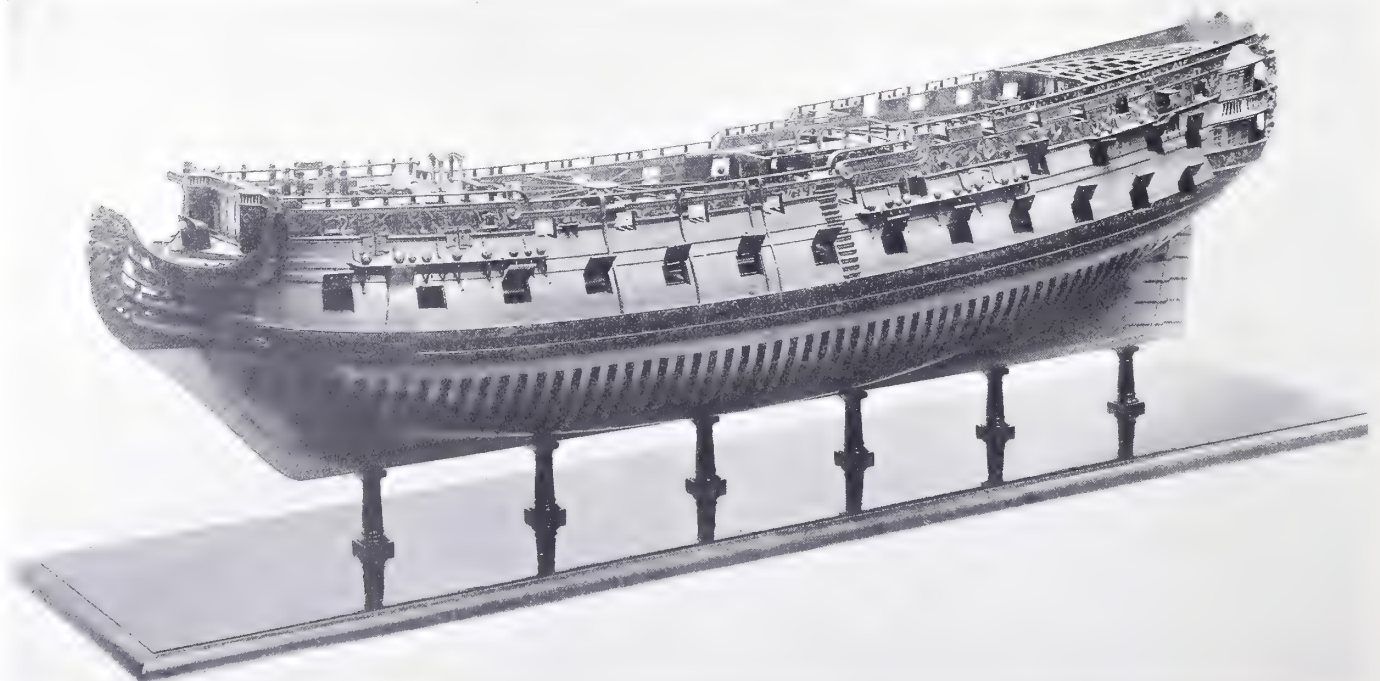


Fig. 5—BRITISH MAN-OF-WAR (late eighteenth century)

Carving principally in boxwood. Technique somewhat broader than that of Figure 4. Collection of T. A. Howell.



Fig. 7—THE *Great Patience*

Model of hermaphrodite brig built at Salem in 1880. Collection of T. A. Howell.

in all respects, have their full equipment of breachings and tackle. The two best bowers are in place, with conventional ring stoppers and shank painters. The model is about forty-four inches long.

Figure 4 shows the stern. It should not be difficult to identify this model, as the clue is probably contained in the arms upon the shield mentioned above. Given accurate measurements of the keel according to the several methods, together with the breadth and depth of the hull, the erudite British naval archaeologist, with full access to the Naval and London port records, should speedily solve the problem.

The other example is shown in Figures 5 and 6. This is an English war ship of the late eighteenth century, ranking as a 64, and also lacking identification. It was probably of use in determining what modifications, if any, should be made in the construction of a class consisting of several vessels. It has the conventional lion figurehead, and the stern transom (Fig. 6) bears the bust of George III, supported by allegorical figures. The forecastle, main, and quarter decks are not fully planked over like the model last described, and show fully both the divisions of the deck beams, stanchions and knees, as well as the daintily parquettéd cabin floors, panelled bulkheads, and partitions. The carving, principally in boxwood, with very accurately executed stern lanterns containing the customary candles, is broader in technique than is the case with the ivory work of the Indiaman.

This model is not equipped with cannon, there being no deck planking—as above mentioned—upon which the gun carriages could rest. What is more interesting is that the galley, with its cooking stove,

funnel, and the pots and pans, shows through the open forecastle deck. The belfry contains its bell and bell-cord. There is much fine inlaying, in several kinds of wood, in the cabins. All the doors are practical; that is, they work on their own hinges. Both of these models have the channels and stools fitted with deadeyes; the chesstrees and openings for the tacks and sheets are fitted with brass sheaves; while all such accessories as kevels, cleats, and belaying pins are minutely and accurately shown.

This little warship has another wonder to disclose. Covering the holes wherein the fore and mizzen masts would be inserted are two brass wing-nuts. When these are removed, the whole upper part of the hull above the main wale lifts off, showing, in full detail, the lower decks with all their construction! When replaced, so accurately do the parts fit that the joint cannot be seen.

Mr. Howell's collection contains also the model of an hermaphrodite brig (Fig. 7) showing really remarkable completeness of detail. It is the work of a retired Portuguese sailor formerly residing at Salem, Mass., and is called the *Great Patience*. Certainly never was patience, in the sense of faithful accuracy and the omission of nothing to be found on a full-sized vessel, more persistently carried out. The scale is large (one-half inch to the foot). This, of course, makes many things possible which could hardly be attempted if a smaller scale had been employed. When one is told that such minute details as sheaves in every block, locks and keys upon the hatches and in the cabin doors, oil in the cabin lamp, carpets on the floor, and mattresses and blankets in the bunks have been conscientiously supplied, he hardly wonders that the poor old man who made



Fig. 8—THE *Royal Sovereign*

Modern model of a seventeenth-century ship. Collection of T. A. Howell.

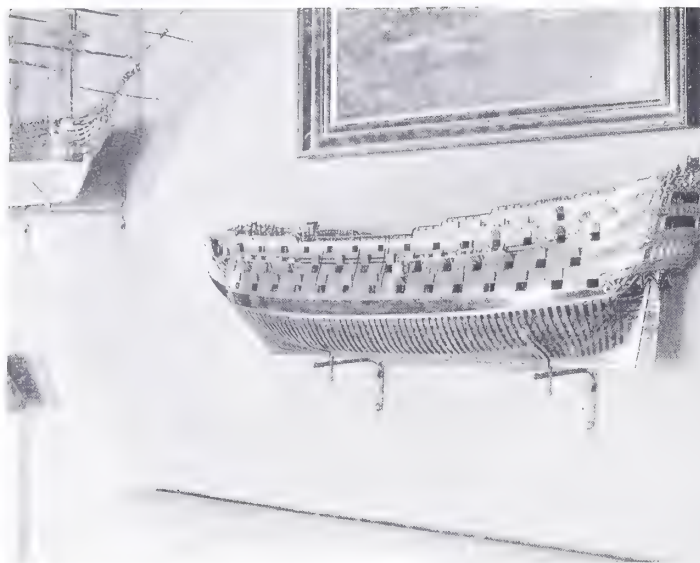


Fig. 9—THE *Royal William* (seventeenth century)
Carved, gilded, and painted with elaborate exquisiteness. Collection of Colonel H. H. Rogers.

the model finally lost his mind worrying over what would become of his treasure after his death!

Mr. Howell also possesses several decorative models—a workmanlike miniature *Constitution*, largely of his own production, and several bone prison-made models. His enthusiasm and liberality are also responsible for the opportunity given to the author of this article to construct for him the model of the *Sovereign of the Seas* or *Royal Sovereign*, of 1637 (Fig. 8).*

The formation of collections of ship models seems to have begun

*A further and full account, with pictures, of this will be found in *Country Life* (U.S.) for January, 1922.

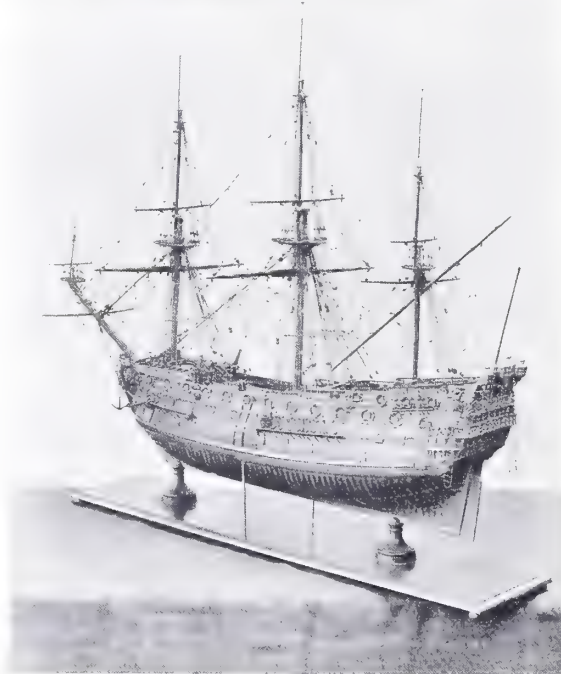


Fig. 9a—DETAIL OF FIGURE 9

at a date nearly as early as the routine production of such models. Samuel Pepys, the famous clerk of the Acts of the Navy during the reign of Charles II, and still more famous author of that delightful diary written in cipher which gives us such an accurate picture of the intimate everyday doings of the Jacobean period, tells us that he one day caused to be opened a large box, which he found in his office, and that he was delighted to discover that it contained a fine model of a ship.

It is known that Pepys subsequently made a collection, as he had most excellent opportunities for acquiring the models continually being built for use by the Navy Board. There seems to be no trace of what disposition

Fig. 10—THE *St. George* (1701)
A three-deck vessel. The rigging is very carefully executed and the hull is in a fine state of preservation. Collection of Colonel H. H. Rogers.

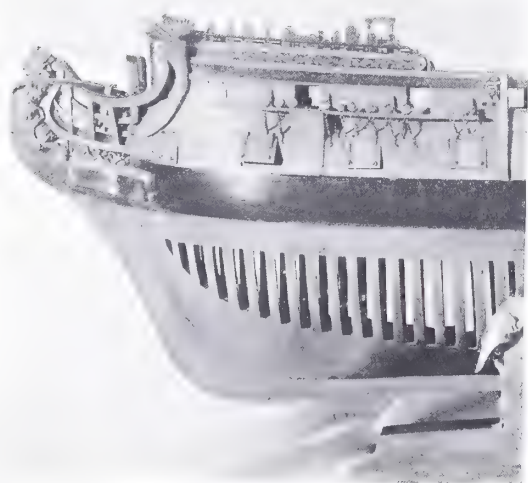


Fig. 11a—ENGLISH SHIP (late eighteenth century)
Collection of Colonel H. H. Rogers.

Fig. 11—DETAIL OF FOLLOWING PICTURE

was made of the gathering after his death. Hewer and Sergeson, at a slightly subsequent date also made collections. The splendid Cuckfield Park collection, recently acquired by Colonel H. H. Rogers, is probably that made by Sergeson while clerk of the Acts of the Navy.

The possession of this superb addition to an already considerable accumulation undoubtedly makes that of Colonel Rogers the largest and finest collection of old scale models in the United States, and probably one of the finest private collections in the world. One of his best examples is shown in Figures 9 and 9a, an unrigged model of the *Royal William*. This ship, reputed to have been built as the *Prince* of the former reign, prior to the flight and exile of that unhappy James, the second of the name (himself a skilled naval commander and the chief patron of the British Navy during the reign of his brother, Charles II) was rebuilt and renamed the *Royal William* in honor of the Prince of Orange, also a great naval enthusiast.

The carving of the full modelled decoration is of the finest quality, while the design is both graceful and refined, entirely in the spirit of the period, and, notwithstanding its minuteness, broadly handled and convincing. The ornament, gilded with great skill, preserves, unchanged by age, much of its original lustre, while several of the spaces between the wales are decorated in color on a dark back-

ground. The flight of over two centuries has given that charm of patina and mellowness so sought after by all collectors of artistic woodwork. An important item of equipment is an exquisite steering wheel in ivory. If not, by chance, a more modern addition, this is the earliest record of that most useful portion of the ship's machinery, known to the writer.

Colonel Rogers is the possessor also of several other very fine scale models, one of a 64-gun English ship of the closing years of the eighteenth century (Figs. 11 and 11a). She would probably rank as a 50, although her sides are pierced for a greater number of cannon. The illustration shows her on a rough cradle as she appeared in the author's workshop undergoing some slight repairs after her career of over one hundred and thirty years.

Of the Cuckfield Park models, the extent of this article unfortunately limits the description to a single example. All these examples, about ten in number, are of late seventeenth-century workmanship or early eighteenth century—several displayed upon beautifully designed cradles and stands. Figure 10 is typical of the collection. It probably represents the *St. George* of 1701, a three-deck vessel. Such of the original rigging as remains is very carefully executed, while the hull is in quite a fine state of preservation. (To be continued)

The Blue of Grandmother's Blue Dishes

By JANET SANDERSON

WHY the color blue, reserved by nature for the skies and least commonly of all given to birds, insects or flowers? Why this blue in our willow ware? Why the darker flowing blue so commonly found in our grandmother's cupboard? We must go to the East to find an answer.

To the Oriental mind the color blue was full of significance, it had a deep religious and historical meaning. An evil spirit could never find a resting place where blue was found. Blue, therefore, was a charm to protect from evil. Hence the Eastern potter used blue for his temples, his palaces, his common homes and his dishes. We read that, in 954 A.D., the Emperor of China, having been asked of what color he would like the china intended for his use, replied, "Give me simply porcelain tinted like the blue of heaven seen through a rift in the clouds after rain." Thereafter the most exquisite china was made for palaces and temples of the restful grayish blue known by the Chinese as "sky blue after rain."

Of all the material employed as pigments in the decoration of porcelain the most important and most widespread in use was cobalt blue, which would endure fire. It was, perhaps, first brought into China from the west of Asia as early as the tenth century; but, in the sixteenth century, a cobalt blue was introduced by either the Jesuits or the Mohammedans which came to be known as "Moslem blue" and "Blue of the Head of Buddha." This was a brighter and more vivid blue than cobalt, and subject to infinite variations due to the presence of certain benign impurities, which expressed themselves sometimes in vio-

let or reddish shades, or shifted from the hue of a robin's egg to the deep brilliance of the peacock's plume. It was a costly color.

But not until the great Ming Dynasty (1368-1644) did there develop any extensive production of painted blue and white porcelain. Of these the earliest extant pieces, those which may be dated with reasonable certainty, belong to the years between 1426 and 1435. In the Victoria and Albert Museum are specimens of the great family of blue and white china, which, in the eyes of the world at large, represent Chinese porcelain *par excellence*.

Little by little, Oriental art and symbolism spread over Europe, were absorbed by later religions, and passed from pagan temples to convent walls and cloistered churches.

But this fact had no influence on the color of grandmother's china. Blue Delft—which was earthenware—was made both in Holland and in England to imitate the blue porcelain of Canton. The later potters of Staffordshire used blue because it was inexpensive, flowed easily, and possessed body sufficient to conceal many imperfections in the surface of the ware to be decorated.

Yet their first choice of this color may well have been, in part, dictated by imitative tradition, a tradition whose significance had long since been forgotten. The blue which still tenaciously—and delightfully—adorns the dishes of our grandmothers symbolizes heavenly love, truth, constancy and wisdom. But those who did the adorning were not aware of this, and—in all probability—neither were our grandmothers.



Fig. 1
The history of this piece, now owned in Hartford, is unknown. Courtesy of H. W. Erving.



Fig. 2
Compare the placing of the house and the tree. The face and hands of the lady are painted. Courtesy of R. W. Burnham.

The Fishing Lady and Boston Common

By HELEN BOWEN

SOME months ago, while studying needle tapestries, I came across the second (Fig. 2) of the needlepoint panels illustrated here, and noticed its likeness to the first (Fig. 1), which I had previously observed in Wallace Nutting's *Furniture of the Pilgrim Century*.^{*} The likeness was interesting, and so were the differences. Both panels displayed, as chief character, a finely appareled lady sitting beside a pond, from which, with rod and line, she was nonchalantly engaged in extracting a large, unresisting fish of indeterminate species. Both panels showed much the same pond, the fish, the little man-servant with the pole, and the gabled house. The dominance of the nonchalant fisherette led me to give to these two panels; and to all their variants, the convenient entitlement of the *Fishing Lady*. There is no more scientific reason for it.

But to return to the differences in the two panels first compared. In one the house was set on a hill; in the other it was placed at the foot of a tree in the foreground, where it looked scarcely large enough to shelter the neighboring bird. The man-servant was not on the same side of the pool, nor the lady on the same side of the tree, in both panels. The lady, herself, in one case wielded a better rod than in the other, wore a flower in her hair, a necklace, and handsomer lace, and displayed a more graceful pose. The attempt, in behalf of the second lady, to make up for the absence of these charms by painting had, in the course of time, suffered the traditional results. The un-

ainted lady possessed other valuable things lacking to her rival: a cavalier, a basket for her fish, and a better-drawn background, with a hill,—likewise two houses and several trees.

Clearly the two designs, however similar, were not drawn by the same hand. Was one an attempt to copy the other; or were the various elements in each derived from some common source and combined at pleasure by draughtsmen of unequal skill? If so, what may have been that *common source*.

In trying to find the answer to these questions I heard of first one and then another of the panels here reproduced, all of which indicate independent derivation from a common source; for all have similarities, though no two are wholly alike. Seven of these panels portray the Fishing Lady. Six have her cavalier, the basket, the superior rod, and the gabled house set on the hill with some small trees to the right of it. A windmill appears in two panels. Two also show a duck-pond, and a man and a woman, the latter with a basket, tripping toward it, hand in hand. In one of these two, furthermore, the bucolic character is increased by the introduction of sheep, their shepherdess spinning with a distaff while a man approaches with a sack (of wool?) on his back. In the companion piece, the largest of these panels, reapers are engaged in cutting wheat.

In each of the series of panels from one to four houses appear, and they are of five styles, varying from a seventeenth-century brick cottage with latticed windows to an

^{*}Page 495.

early Georgian stone mansion with a straight roof, a central door, and a low wing at each end. Throughout the series, birds, flowers, trees, dogs, deer, and horsemen all show likenesses and variations, the latter especially of position. The same is true of the coloring, which exhibits a general scheme of greens, tans, blues, and bright reds, with varying use of black, white, yellow, purple, and other tints. Workmanship—embroidery technique—is much the same in all the panels; for all are worked in wool on a fine canvas, in tent-stitch, except where French knots are used on the sheep. In only two of the pictures are the faces painted, and in one the Lady's necklace is made of real beads. All are examples of what, to my mind, is the best type of needle tapestry pictures; they have better composition than the huddled, confused, earlier pieces; yet they retain a naïveté that makes them more interesting than

one with a name and date, was worked in 1748 by Mary Avery who married John Collins, later Governor of Rhode Island; and it now belongs to a descendant of the Collins family in Boston.

In the Bourne and Hill families there is a tradition that these are what is known as Boston Common pictures. At first thought, this seems to mean pictures of the Common, and sounds plausible and interesting. One thinks of the Frog Pond and Beacon Hill, and fancies they may once have borne some resemblance to the scenery of the panels. But early maps, drawings, and descriptions of the Common do not bear out this pleasing notion.* In the eighteenth century, Beacon Hill consisted of three treeless, grassy knolls, the central one crowned with the beacon. At their foot, on the Beacon Street side of the Common, stood at first one and later three houses. The Common



Fig. 3

The Bourne heirloom, with the Boston Common tradition. The deer chase and the group on the right are like those in Fig. 6. The frame seems to be identical with that of Fig. 7. Courtesy of the Boston Museum of Fine Arts.

the more or less painstaking copies of actual paintings which flourished later.

These seven Fishing Lady pictures are all owned in New England, and the other piece was until recently. Most of them occur in or near Boston, and several are, or have been, heirlooms in old families in this region; yet very little is known of their origin. Nothing is known of the history of Figure 2, nor of Figure 1, except that it may have come from Long Island. Figure 3 was an heirloom in the Bourne family of Sandwich and Barnstable, Massachusetts, until acquired by the Boston Museum of Fine Arts. Figure 4 was bought in Portland, Maine, but may have been taken there from Boston. Figure 5, an heirloom in the Lowell family, was at Elmwood in James Russell Lowell's time. Figure 6 is an heirloom which came to its present owner from the Hill family of Mt. Vernon Street, Boston. Figure 7 belonged, until a few years ago, to a descendant of the Miss Derby of Salem who worked it and for whom Copley is said to have painted the faces. Figure 8, the only

itself boasted but three trees; two on the Park Street side and an elm by the Frog Pond—until rows were planted on the Tremont Street Mall. The Common was used as a cow pasture and drill ground, and the banks of the Frog Pond were presumably too trampled by thirsty cows to attract any angler more fastidious than an urchin with a bent pin. Indeed, of all the activities shown in these tent-stitch pictures, the only one which seems ever to have been pursued on the Common is spinning.

This brings us to another phase of the Boston Common tradition—the one which comes from the Hill family. This is that their picture was worked on Boston Common under the direction of the Dublin Weavers. Here history and tradition touch hands. In 1718 and subsequent years there occurred a large immigration to Boston of Irish Protestants, who were mainly textile workers of different kinds. The first shiploads sailed from Dublin, and hence the name Dublin Weavers, though most of these people came from the north of Ireland.

*Mary F. Ayer, *Early Days on Boston Common*.



Fig. 4

Note the dancing on the green, and bringing in the May. They seem to be identical with the harvest scenes in Fig. 6 and Fig. 8—a series of the seasons. Courtesy of Francis Hill Bigelow.

The Massachusetts Historical Society *Records*, Series I, Vol. 3, states that "in 1720 the spinning industry was introduced by two gentlemen from Ireland. On pleasant days, old and young, rich and poor repaired to the Common with their wheels, competing for a prize of five pounds for the best yard. This craze lasted two or three years." Now if the prize was for the best yard, it is evidence that weaving was done as well as spinning, and it certainly seems possible that making needle-tapestry pictures was a further part of the fad. That kind of work was, of course, done by Boston ladies before 1720, but it may well have received an impetus from new designs brought over by the Irish.

The theory suggested by Miss Jourdain in her *English Secular Embroidery* that, in tent-stitch pictures of the

seventeenth and eighteenth centuries, "the designs for the single motifs appeared in pattern books and were combined by the embroiderers at their own discretion," seems to be pretty clearly proved by this set of pictures, in which the same figures are repeated in many different arrangements. That such pattern books were published in England in the middle of the seventeenth century is well known, and a few copies exist.* I have found no trace of ones late enough to furnish the designs for these pictures, in which the costumes are all of 1700 to 1715. But these pictures are evidence that such sets of designs existed, and that they originated in Great Britain. For these pictures show the life of an English or Irish country estate, with the lady of the manor enjoying her "poole of fysshe," and her lord

*British Museum and Victoria and Albert Museum, London.



Fig. 5

The Lowell heirloom. This is the largest of these pictures and is very rich in color. Courtesy of Dr. Francis Lowell Burnett



Fig. 6
The Hill heirloom with the tradition of the Dublin Weavers on Boston Common. Courtesy of Miss Rosamond Hill Smith.

at her side keeping an eye on the work and diversions of his laborers and the deer-chasing of his sons or neighbors. Wheat-harvesting, fruit-gathering, sheep-grazing, deer-chasing, bringing in the May, and dancing on the green were as common on the other side of the Atlantic in 1710 as they were uncommon in the little sea-port town on Boston Neck.

In support of the idea that these designs came from Ireland, I have but two suggestions, by no means proofs, to offer. One is the very Irish look of the men in the dancing group (Fig. 4), particularly the tambourine player. The other is that there was near Dublin a tapestry works and linen manufactory which was closed in 1689 because its Protestant owner refused to supply goods to the forces of James II.* A tapestry works implies designers, and it may well be that, after the closing of the works, these men turned their attention to supplying designs for needle tapestry, as there must have been a continuing demand from the thousands of ladies who plied that art.

It is a far cry from 1688 to 1718, and still farther to 1748, when Mary Avery worked her picture. But these designs persisted in popularity even longer, for a needle picture, said to have been made in Hartford in 1791, shows a landscape and house similar to these, and the shepherdess and shepherd in its foreground might easily have come from the same book.

Abigail Mears's sampler,† worked in 1772, has the deer and four hounds that appear in the Bourne picture. I make no pretense of fixing the time when any of these undated pictures was worked; it is only the designs for them that

*W. G. Thompson, *Tapestry Weaving in England*.

†Bolton and Coe, *American Samplers*.

clearly belong to the first or second decade of the eighteenth century. Some of the panels, or all, may have been worked during the revival of interest in textile work which was fostered by a society organized in the 1740's in Boston for the promotion of such industries. This society held a grand exhibition of its work on the Common at an anniversary in the 1750's, and the pictures may have been displayed there.

Figure 7, the one picture reproduced which does not contain the Fishing Lady, is said to have had the faces painted by Copley. As Copley was born in 1737, this picture was probably worked later than Mary Avery's. But the artist began painting at an early age, and this may be a boyish performance. This picture and that worked by Mary Avery are the only ones which contain the little lady with the wide hoop and the pet dog. This wide hoop came into style in London in 1710, and is the newest fashioned article of dress in the whole of these eight pictures.

The frames of some of these pictures offer points of interest. The Bourne picture, which came from Sandwich, and the Derby piece, of Salem origin, are framed alike in oddly shaped frames of flat dark wood edged with a patterned gilt moulding.

The frame on Mr. Erving's piece, (Fig. 1), assigned to the seventeenth century by Mr. Nutting, shows the same mouldings as the frame of Mary Avery's picture and seems reasonably attributable to the same date. But certainties are hard to establish. I can only offer my discoveries in the hope that others may throw further light on the Fishing Lady and her companions.



Fig. 7
The faces are said to have been painted by Copley for the Miss Derby of Salem who worked the piece. Purchased from the Prouty Collection by John Wanamaker. Photograph by courtesy of "House Beautiful."



Fig. 8
Worked in 1748 by Mary Avery, later the wife of Governor Collins of Rhode Island. The deer chase and the little lady in hoops are the same as in Fig. 7. Courtesy of Dr. J. Collins Warren.



Figs. 1 and 2 — TWO VIEWS OF HITCHCOCK'S FACTORY (From the northwest and from the southwest)

To the left of the building (as it is shown in Fig. 2) stands the commodious dwelling which was occupied by the Hitchcock and Alford families.

Hitchcock of Hitchcocks-ville

By MRS. GUION THOMPSON

ASKED with increasing frequency is the question: Why is a certain type of chair, that which displays abroad back panel ornamented with fruits or flowers in faded gold, and which possesses the further distinction of turned legs embellished with gold bands, classified as a *Hitchcock chair*? Why Hitchcock?

Those who have examined such chairs closely have occasionally found one which bears the words "Hitchcocks-ville, Conn." Yet a careful study of the map of Connecticut reveals no such town. Still, it is hardly reasonable to assume that such a village has so faded into oblivion that its location has been forgotten. So the search continues, until one finds that Hitchcocks-ville is not really missing at all, but is a flourishing little hamlet. The mystery of its name is readily explained. In the year 1866, Hitchcocks-ville, tired of its long and cumbersome entitlement, discarded it and selected a new one—Riverton, an especially happy choice, as the pretty village lies between the two forks of the west branch of the Farmington River, near the corner of the four towns of Hartland, Colebrook, Winchester, and Barkhamsted.

The name "Hitchcocks-ville" was given to the village in 1821, which year, according to an old Connecticut history, was the date of its settlement. The name itself was taken from that of its founder, Lambert Hitchcock, a frequent occurrence in those days, as the number of towns still trailing their "villes"—like the tails of Mary's lambs—behind them, attests. But the direct reason for the change of name came from its confusion with Hotchkissville. Mail and other matter in-

tended for one place found its way, as often as not, to the other, until the consequent annoyance resulted in the discarding of Hitchcocks-ville for the more euphonious Riverton.

The date of Lambert Hitchcock's arrival in the village is given as 1818, and he is known to have lived, previous to this date, in Cheshire. During the first years of his residence in the town which for so long a period bore his name, he was engaged in turning out chair parts, which were shipped to Charleston, South Carolina. This work was carried on in

the old mill which stands at the northern end of the village and is still in use—though devoted to another industry. At this time from ten to fifteen men were in his employ.

As the business grew, Hitchcock decided to change from supplying parts of chairs to manufacturing the chairs themselves. Accordingly, in 1826, he erected the brick and stucco building which is shown in the accompanying photographs, and greatly augmented his force of employees, until from ninety to one hundred hands were engaged in the work—among them women and children. The days of prosperity under Hitchcock's sole management were, however, brief; for, in 1829, he made an assignment to Arba Alford, continuing the business under the firm name of Hitchcock, Alford & Company. This arrangement was maintained until April 1, 1843, when Lambert Hitchcock severed his connection with the firm, and the business passed into the hands of Arba Alford and Josiah Sage, so to continue until about 1853, when the manufacture of chairs in the old shop was discontinued



Fig. 3 — HITCHCOCK'S FACTORY (From the east)

The foreground building nearest the dam is of recent construction. Stains on the wall of the main building show where, some years ago, a wing of the factory was removed.



Figs. 4 and 5 — HITCHCOCK CHAIRS (1826-30)

The first two chairs represent the early Hitchcock type, and both bear the maker's stencil. Both have rush seats, but the leg and stretcher turnings are quite dissimilar. The third chair carries the stenciled mark, "Hitchcock & Alford, Hitchcocks-ville, Conn.—Warranted." It is fitted with a cane seat.



Fig. 6 — HITCHCOCK & ALFORD (1830-1843)

and a new industry replaced the making of stenciled chairs.

Three periods of chair manufacture in this town are of especial interest to collectors. During the first period, between the years 1826 and 1829, Hitchcock controlled the industry and his chairs were stenciled at the back of the seat: "L. Hitchcock, Hitchcocks-ville, Conn." It will be readily perceived that these are the best of the Hitchcock chairs. Their number is comparatively small, since the period was so brief. Another unfortunate circumstance has tended to reduce the number to be found thus marked. This is the various renewals of their rush seats. These seats, as shown in Figures 4 and 5, have a narrow binding strip of wood at either side and at the back. In re-rushing, many of these strips had to be removed and replaced, and many, doubtless, were, when haste impelled, ripped off without regard for the identifying words. Carelessness in handling has, in many cases, resulted in destruction of the back strip; for it has been cracked, split, and finally discarded for a new piece. With the loss of this little strip of wood, much of the interest and value of the chair has been sacrificed. Fortunately, with the cane-seated chairs, the holes through which the cane is woven are made in the frame of the chair and in re-caning there is no necessity for touching the back of the seat where the lettering appears. This is illustrated in Figure 9, which is one of the oldest chairs of the type, and on which the stenciled words are very well preserved.

During the second period of manufacture, between the years 1829 and 1843, the chairs were marked, "Hitchcock, Alford & Co., Hitchcocks-ville, Conn.," and in both this and the earlier period the word "Warranted" appears on a lower line.

About the year 1830, Lambert Hitchcock married Eunice Alford and they shared with the Alford family a fine old Colonial house near the west wing of the factory. There were no children by this marriage and, in the spring of 1835, Eunice Hitchcock died of tuberculosis. In the west wing

of the factory the Alfords conducted a general store. Virtually all of the homes clustered around the factory were those of the employees.

During this second period, cane-seated chairs predominated; and though rush seats may have been produced to some extent, I have never seen a rush-seated chair marked with the Hitchcock-Alford stencil. Examples of the cane seats are, however, plentiful. The most favored form of ornamentation consisted of a basket of plums with long drooping leaves on either side and beneath them conventionalized morning glories. At the upper part of the design, on the left, is a bunch of grapes, and on the right, a single rose. The whole makes a beautiful and graceful pattern and is seen more frequently on the chairs of this period than any other one distinct pattern. Details varied, but this design was used for both the big rockers and the side chairs, as shown in Figures 7 and 8.

Figure 8 is the most frequently encountered type of Hitchcock chair. The decoration varies and slight differences in detail are often discoverable; but, as a general rule, this chair best exemplifies both structure and manner of decoration. Among the rarer types are those illustrated in Figures 9, 10, and 11. Few similar to those of Figures 9 and 11 are found with the top back panel intact; for the majority of this type have been broken, badly cracked, or have been replaced by new. This is accounted for by the construction of the chair, which, if allowed to fall over backward, would receive the full impact upon a part inadequately fitted to withstand such abuse.

It has been stated by its detractors that the Hitchcock chair is not of strong construction, but the criticism is not justified. A chair of the type illustrated in Figure 8 is essentially strong, well proportioned, and well constructed, and is made of good hard wood. At the time when the shop was in operation the natural resources of the community were such that only the best wood was considered, birch and maple being the usual selection, and this was seasoned for two years. These chairs were built on honor, as the

word "Warranted" in the stencil implies. Sold at a reasonable price in the days of their manufacture, the chairs were intended to be both useful and decorative. The fact that so many are found in good condition today bears witness to the fact that they have justified their maker's faith in them.

Of the third distinct period of chair manufacture at the old shop little definite information seems to be obtainable. That Arba Alford and one or more associates, under the name of Alford & Company, continued to turn out chairs after Hitchcock had withdrawn from the firm is an established fact; but it is doubtful that they used any identifying labels such as those of the earlier periods. During several years of intimate association with chairs of this type I have never seen such a label. This may, in part,

and the backs are similar, though the broad panel of the Hitchcock is almost straight, while that of the other chair shows a pronounced arch. There is also a distinct difference to be noted in the turnings and proportions of the top rail. The Robertville shop was completely destroyed by fire some years ago.*

When Lambert Hitchcock left Hitchcocks-ville he went to Unionville, which remained his residence until the time of his death. Here he established a similar business and remarried, having two sons and one daughter by his second wife. This business venture appears to have been less successful than the previous one, and was gradually abandoned. After Hitchcock's death, it was found that he had left but little property. Whether the chairs before



Figs. 7, 8, and 9—HITCHCOCK CHAIRS

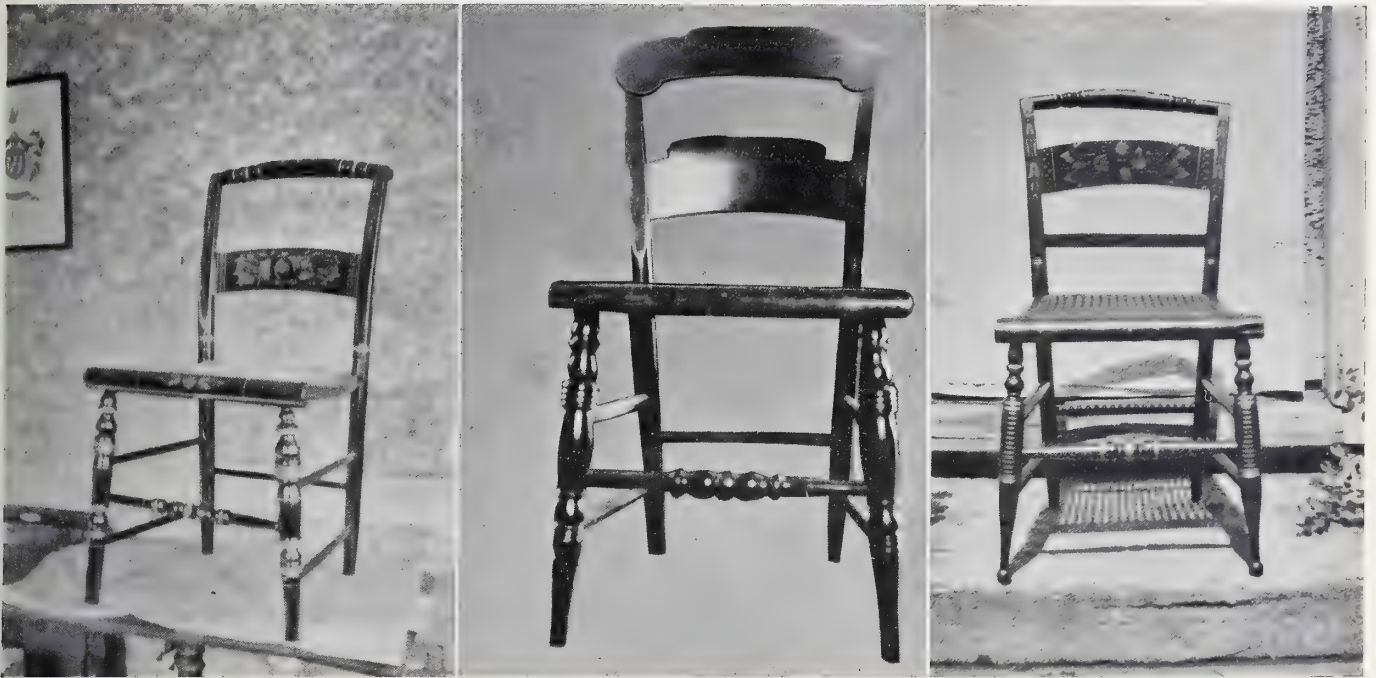
All three of these bear the maker's name on the back. The first two are embellished with the same basket containing three plums, on either side leaves, above, to the left, a bunch of grapes, to the right, a single rose. The third, with its cutout back slat, is one of the rarer types. The cresting was easily broken in case of a fall.

account for the many chairs which have all the Hitchcock characteristics, but are unmarked. That there were other factories turning out similar chairs, contemporaneously with Hitchcock, is a well-known fact. Three such examples are shown in Figures 14, 15, and 16, but there does not seem to have been any other individual or company who embellished its products with a stenciled name, as did Hitchcock.

While Hitchcock and Alford were still engaged in the chair industry in Hitchcocks-ville, a man named Camp established a similar shop in Robertville, only a few miles distant, and turned out chairs which, at first glance, closely resemble the Hitchcock product. Closer examination discloses certain important differences. In Figures 12 and 13 a Robertville and a Hitchcock chair are offered for comparison. The most striking difference occurs in the front legs. In the Hitchcock chair the turnings are those characteristic of all the marked specimens which I have ever encountered; whereas the Robertville chair has radically different turnings, and tapers to the foot, which terminates in a ball. The seats of the two chairs are almost identical,

referred to, which are unmistakably of Hitchcock construction and decoration, were manufactured by him in this shop in Unionville, or whether these chairs were the product of the Alford Company after the year 1843 and were turned out at the old Hitchcocks-ville shop is a problem which has proved decidedly baffling. Not only have I been unable to unearth a chair marked "Alford & Co.," but I have been equally unsuccessful in finding one marked "Hitchcock—Unionville." Hence, like the farmer when he saw the giraffe, I can only say, "There ain't no such beast." Until convinced to the contrary, I shall believe that Hitchcock continued to make his chairs in Unionville on the same lines as before, and that, for reasons of his own, he did not use the stenciled name. I shall likewise believe that, at the same time, Alford & Company continued to manufacture chairs along the identical lines to which they had been accustomed during the partnership with Hitchcock; but that, as Hitchcock was no longer in the firm, they omitted the name altogether.

*Concerning the chair factory at Montague, Mass., see *ANTIQUES*, Vol. I, p. 154 *et seq.*



Figs. 10, 11 — HITCHCOCK & ALFORD CHAIRS (1830-1843)

The usual cross-piece below the broad slat in back is omitted in the first chair and the slat is unusually narrow. The second is similar to Figure 9 but with a less carefully shaped back slat. The third is essentially similar to the Hitchcock type. The reeded legs with finely tapering extremities terminate in a ball, however, and constitute a distinct difference.

Fig. 12 — ROBERTVILLE CHAIR

It is interesting to note that, when the chair industry was at its most flourishing period in Hitchcocks-ville, it was the women who were employed in the decoration. Stenciling was not classified as an art, but was designated simply as a trade, and the employment of women in this branch of the work would indicate that their more delicate handling and finer sense of decorative effect were essential to obtain the elusive blending and shading which constitutes the unique charm of the old stenciled form of ornamentation.*

*No method of brush painting offers adequate substitute for the old stencil method, which, apparently, called for a judicious use of the fingers in applying dry gold or bronze powder.

Today Riverton remains much as in the past. The old shop which Lambert Hitchcock built shelters a flourishing manufactory of small rubber goods, and the mill at the northern end of the village, where the chair parts were first made, is now used as a paper factory. Attractive and well-preserved Colonial houses are scattered along the main street, and there is, also, a substantial stone church built in 1829, largely through the generous subscriptions of Lambert Hitchcock. Amid the peaceful beauty of the little cemetery reposes Eunice, Lambert's first wife. Perhaps the best of her husband's hopes and ambitions lie buried with her. But he, himself, rests elsewhere.



Figs. 13, 14, 15, and 16 — HITCHCOCK-ALFORD AND VARIANTS FROM THE HITCHCOCK TYPES

The first chair exemplifies the normal Hitchcock & Alford style, the legs showing a modification of the urn turnings familiar in certain Windsors. The other three are quite radically different. Note the flat curved stretcher in the second, the shaped splat of Figure 15; and the reeded, tapering legs terminating in a ball, of the three. Although these chairs may properly be given the general designation of Hitchcock, they bear every evidence of being by another maker, perhaps by three others.

Early American House Hardware. I

By WALLACE NUTTING

IT seems probable that the simplicity of American house hardware has given the impression to architects and students that it is not worth attention. But this very simplicity is one of its greatest merits. A few quiet lines of beauty are more consonant with the spirit of Colonial architecture than are the intricate, and even flamboyant, designs of European hardware.

The exceedingly rich and elaborate work of the German, Spanish, old French and Italian masters was, no doubt, inspired largely by their great skill as armorers, since in that work they brought the genius and enthusiasm of artists to their task. They naturally carried into the decorative features of house hardware no little of their cunning as artificers. But in the belief that Americans of this generation are ready to observe and admire the work of early American smiths, I have prepared these articles and illustrated them altogether with original examples.

The first call on the house smith was undoubtedly for locks for chests. While these were not strictly house hardware, they had to do with the furnishings of the home. We do not find here anything like the beautiful locks which have been imported from old European chests. The chest lock, in this country at least, was often concealed. Hence it is left outside the scope of present observations.

In the earliest settlement, and for a considerable period after, in certain localities wood was substituted for iron to such an extent that some houses used practically no iron except for nails; and these were confined to the attachment of boards, clapboards, shingles and finish, not being employed at all in the frame.

Latches

A door latch consists of five pieces, besides the great nail which serves as a pivot for the latch. These parts are the *handle*, or pull, the *thumb piece*, the *latch bar*, its *guard*, and the *striker*.

The handle consists of an arched, or bowed, central section connected at each end to a base plate, more or less decorated. In this plate, at the top, a hole is mortised for the insertion of the thumb piece.

The thumb piece in the earlier latches is sometimes remarkably attractive in its construction. The section on the inside of the door is split, or barbed, horizontally for one or two inches back from the plate. After the thumb piece is inserted, the barb is bent outward so as to secure this section of the latch in place. Later on, the latch plate was thickened at the mortise hole and a hole was drilled through this part of the thickened plate and thumb piece for the insertion of a small iron dowel. This was considered a refinement; but the earlier latches were far more quaint.

The thumb piece, in rare instances, was decorated on the outer edge to correspond with some motive on the plate. At the inside and curved end, where the thumb piece tapered to a pig tail, various curlicues were used. In some instances, a very simple curve produced a strong effect of quaintness.

In the latches of the early nineteenth century, the tail piece was generally cut short, leaving an unsightly straight stub which gave no hold for the hand. As a compensation, a small cast or hammered knob was riveted to the latch bar, or the bar itself was curled back at the end to form a handle.

The latch bar proper, of course, was of a size proportioned to the door. The least artistic form terminated on the inside end with a circular or oval flattening, pierced for the pivot nail. In the artistic forms advantage was taken of this necessary broadening of the latch bar to apply various motives.

The catch, or striker, terminated with a long, square taper, sometimes ragged to prevent the likelihood of its becoming loose. In some instances, but rarely, the end was clinched. In a good example, the head of the catch terminated in a long scrolled brace returned to the door and pierced with a nail. In a few instances, as in one shown in this article, two such braces at right angles to one another were employed.

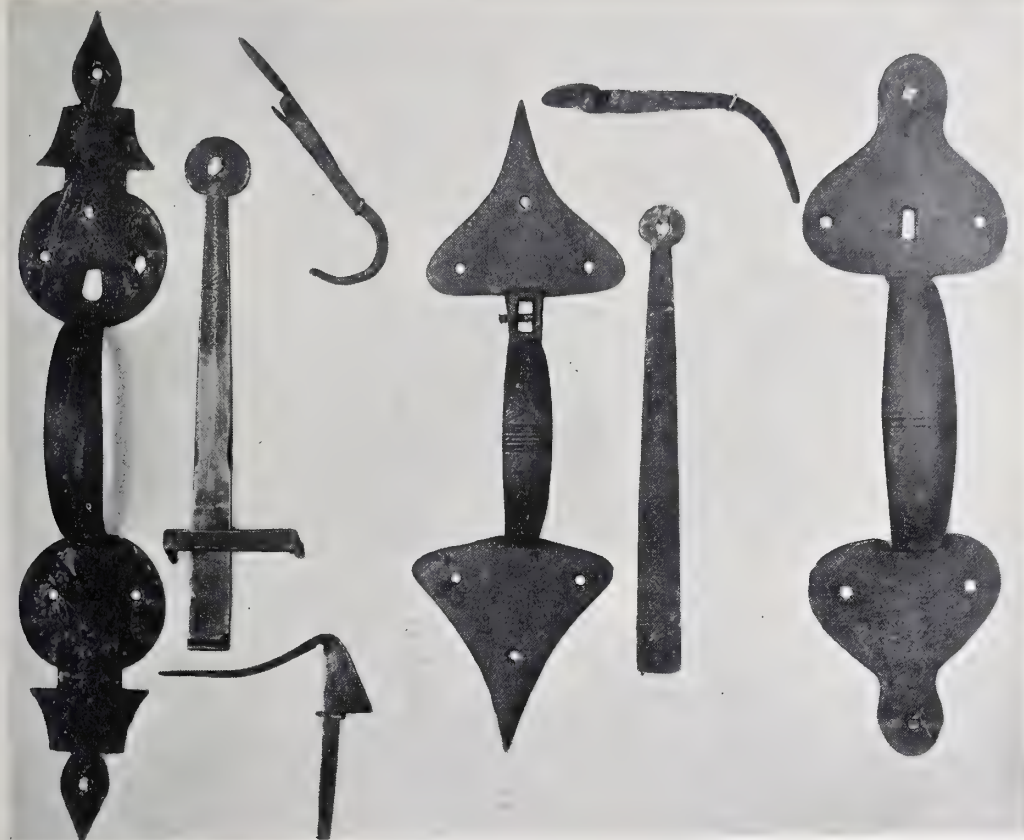
Locks were not used in connection with early latches. If employed, they were entirely separate. The latch was sometimes secured on the inside by the insertion of a wooden or metallic wedge between the latch and the upper part of the guard. But the doors, for the most part, were secured by solid bars of wood running across the inside and fitting into great iron staples, although one *iron* door bar was recently discovered in Pennsylvania. It is stamped with a hammered design and, of course,—like all such things—belonged to General Washington!

The latches of wood were generally of oak, but sometimes of maple. There is no question that these latches, especially when large, are very picturesque; but architects have hesitated, no doubt with good reason, about employing them on new houses; and even when restoring old houses, they have used them very sparingly. Such a huge latch is still in use in the Maria Mitchell House on Nantucket.

Since the iron latch was first made of bog ore, which is the best and purest sort, the claim is made that it resisted rust more than modern iron. Those familiar with the subject inform us that the oxidation of iron is encouraged by impurities. We find, however, that many old latches are badly rusted, while others are still smooth and show the beautiful gray which is the normal color of iron. We must conclude that then, as now, there were variations in the quality of iron and differences in the degree of its exposure to the weather according to its placement in the dwelling.

The bog ore was tough and permitted of a nice manipulation. For the same purpose, Scandinavian iron is now used.

The dates of surviving hardware are difficult to fix, as we have rather meagre information. Even in the case of a very ancient house, and perhaps all the more if the house is sufficiently ancient, the hardware is likely to have been renewed. Nor can we say that the very earliest types were necessarily the best. In fact, the handsomest



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latches we have found date very much nearer 1800 than 1700. After 1800, however, there was a distinct and rapid decline; and by 1830 cast handles riveted to plates were in common use; and from that time on nothing was produced at all worthy. The finest examples of latches are often found on church doors. There a latch large enough to allow very bold design and to be visible at some distance was permissible.

In the following notes on the illustrations shown, if no date is mentioned, it may be assumed that it is so close to the nineteenth century as to require no closer approximation:

NUMBER 1, Size: $16\frac{1}{2}$ by $2\frac{7}{8}$ inches. Found in New York. The thumb piece is particularly good. The striker is restored.

NUMBER 2, Size: 13 by 4 inches. A type often found on the North Shore.

NUMBER 3, Size: 14 by $4\frac{1}{8}$ inches.

NUMBER 4, Size: 13 by 3 inches. A triangular latch, with round corners. The handle is of a round section.

NUMBER 5, Size: 14 by $3\frac{3}{8}$ inches. A pointed heart design.

NUMBER 6, Size: 12 by $2\frac{3}{4}$ inches. The ball and spear design.

NUMBER 7, Size: 14 by $5\frac{3}{4}$ inches. A most quaint fashion, called the flat ball and spear.

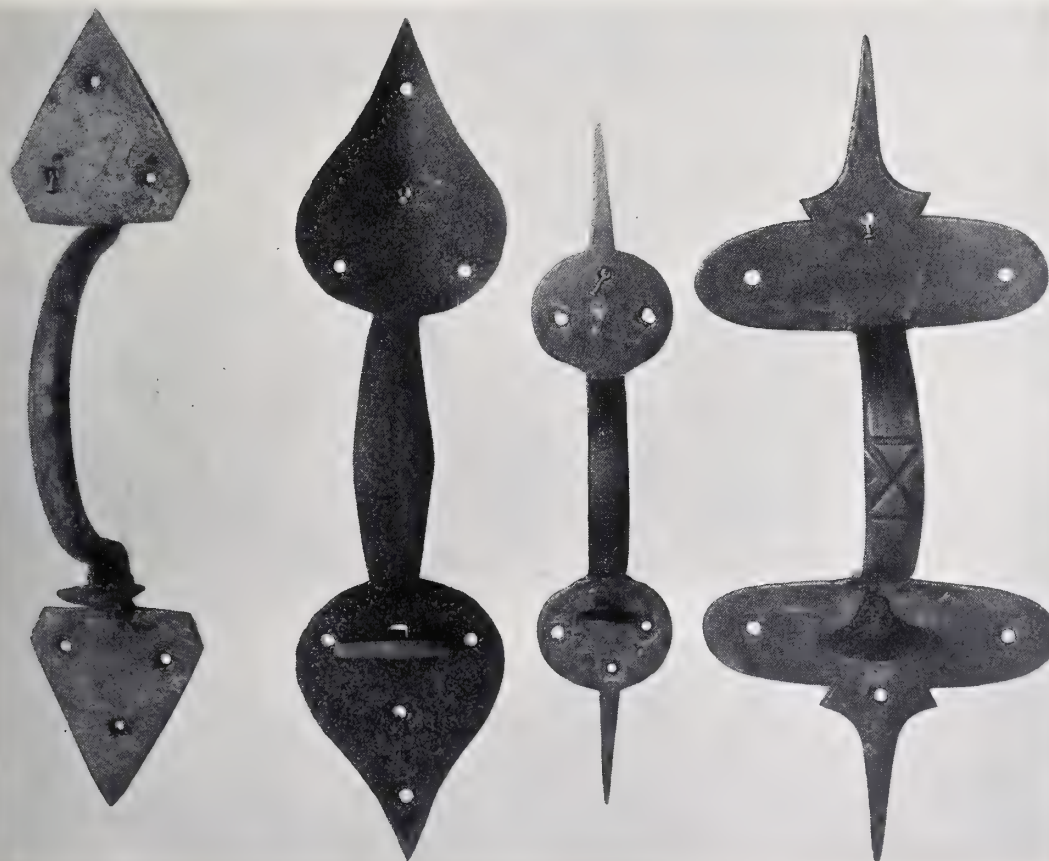
NUMBER 8, Size: $11\frac{3}{4}$ by $2\frac{1}{2}$ inches. A rounded triangle design. It might possibly be called a heart.

NUMBER 9, Size: 12 by $2\frac{3}{4}$ inches. A scroll design, which we must otherwise leave unnamed.

NUMBER 10, Size: $12\frac{1}{2}$ by 3 inches. This is peculiar in having a keyhole mortise as well as a thumb-piece mortise. We await the suggestion of a name.

NUMBER 11, Size: $9\frac{7}{8}$ by $3\frac{1}{2}$ inches. A somewhat crude pattern of the ball and spear.

NUMBER 12, Size: $12\frac{1}{2}$ by $3\frac{3}{8}$ inches. The round triangle pattern.



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NUMBER 13, Size: 13 by 3 inches. A somewhat elongated variant of Number 8.

NUMBER 14, Size: 11 $\frac{3}{8}$ by 3 $\frac{3}{8}$ inches. A triangle with two rounded corners. It seems to have no appropriate name and no special merit.

NUMBER 15, Size: 11 $\frac{3}{4}$ by 3 inches. The most perfect of the strongly shaped heart design.

NUMBER 16, Size: 11 $\frac{7}{8}$ by 3 $\frac{1}{8}$ inches. The only tulip pattern we have noticed.

NUMBER 17, Size: 13 $\frac{3}{8}$ by 5 inches. It might be called a disc pattern. The edges of the circular plates are finely serrated.

NUMBER 18, Size: 13 $\frac{1}{2}$ by 2 $\frac{1}{4}$ inches. An attenuated design not as easy to attach rigidly to a door as that which has a wider plate. It was probably made for some door which had a very narrow stile.

NUMBER 19, Size: 16 by 2 inches. An extremely lean brother. One sees how the narrowness of the plate was sought to be overcome by no less than five nails; whereas, three is the rule.

NUMBER 20, Size: 13 $\frac{1}{4}$ by 3 $\frac{1}{4}$ inches. Might, perhaps, be called a ball and arrow pattern.

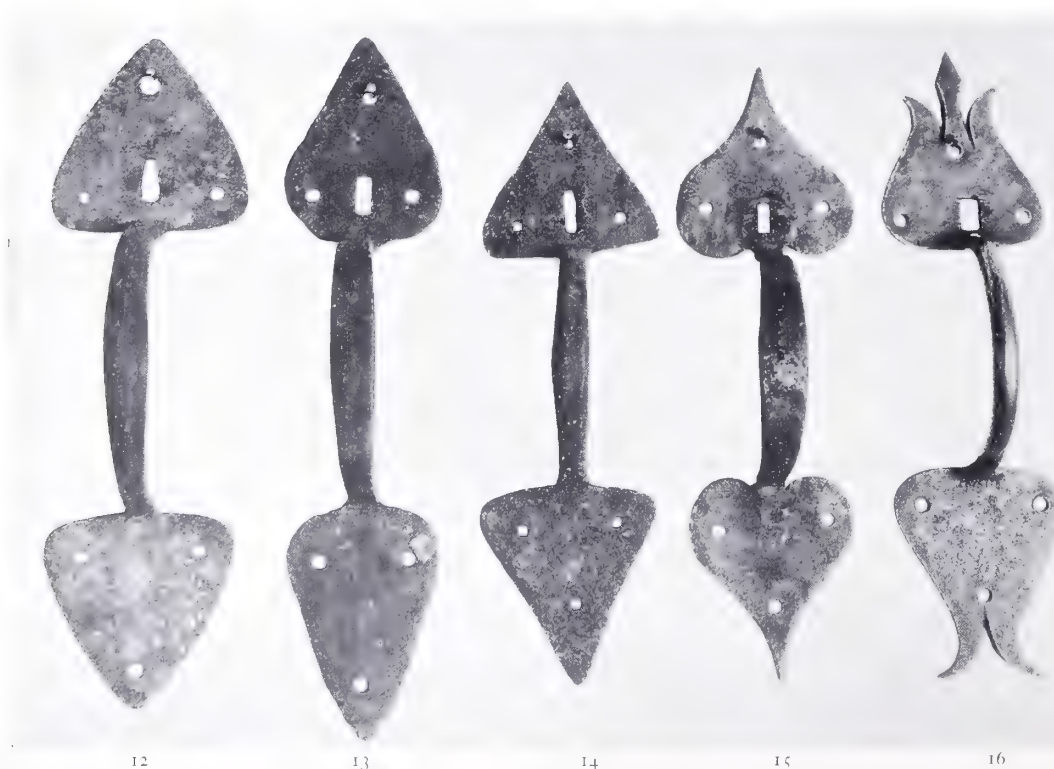
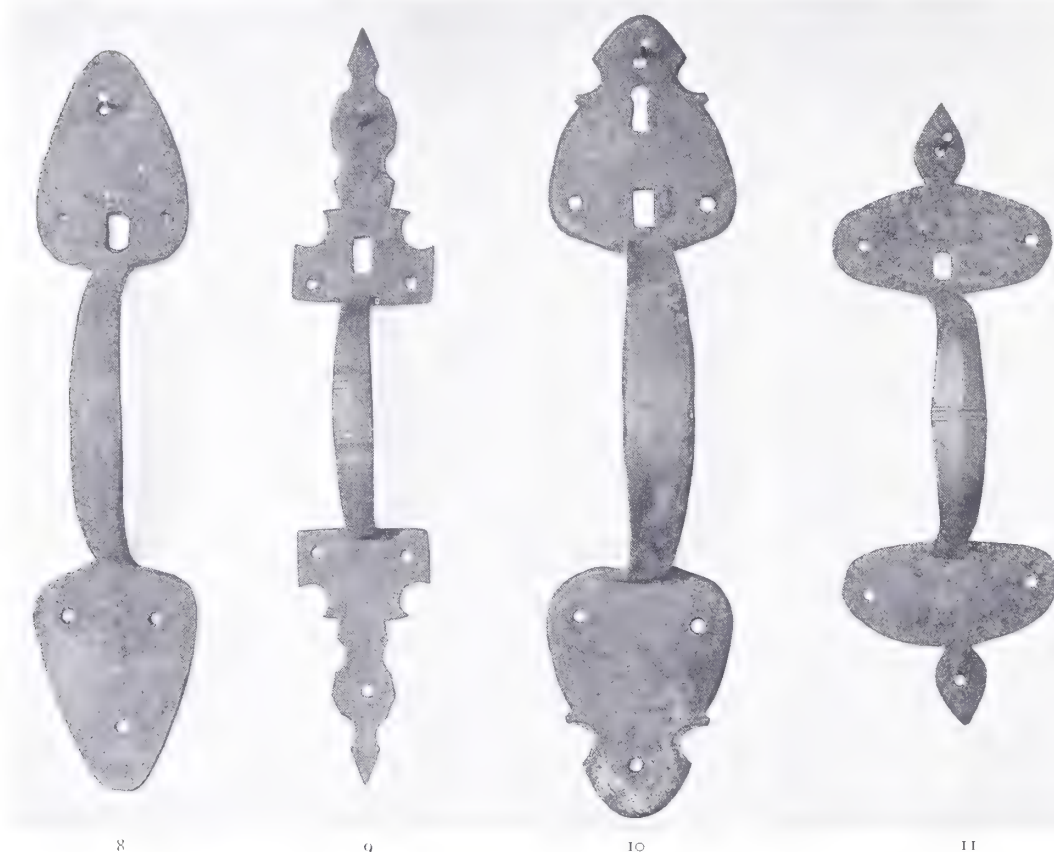
NUMBER 21, Size: 24 inches long (the largest shown in this article). We digress here to show the beautiful latch of Dr. Irving P. Lyon of Buffalo, New York, the son and worthy successor, in his spirit of exact scholarship, of Dr. Lyon of furniture fame. It is a latch of very remarkable characteristics. The plate is scrolled with a sword-fish end. Indeed, we think we shall give it this name.

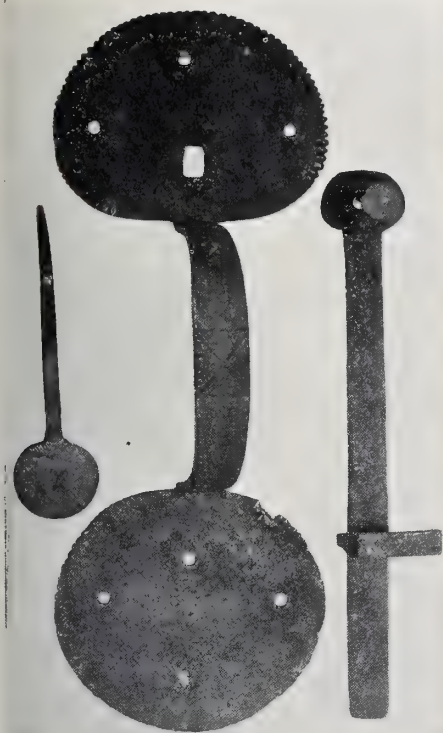
For so simple a plate it is most striking. But in spite of the attractiveness of this plate, the palm for merit in an artistic way is carried off by the latch bar. This is 17 inches in length. The spike at the inside end is 5 $\frac{1}{2}$ inches long. The enlargement for the nail is heart shaped and the bar is nicely ornamented at both the top and bottom of the heart; and the spike ends in a ball. At the large end, this latch has a curious, short square turn. The thumb piece shows a little Colonial pig-tail scroll.

Another distinguished feature of this latch is the striker, the only one I show with two braces, which are scrolled in such a way as to diverge from the striker head at right angles. Comparing this latch with NUMBER 25 I find that each has features of merit not found on the other; but I am of the impression that the remarkable latch bar, together with the striker, place NUMBER 21 in a class above the others shown.

NUMBER 22, Size: 8 $\frac{1}{2}$ by 3 inches. A triangular style. This latch and all of its size, or smaller, were appropriate for inside doors.

NUMBER 23, Size: 9 by 2 $\frac{1}{4}$ inches. It has a very shallow bow for a handle and is also,





17



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20



21

probably, therefore, an inside latch.

NUMBER 24, Size: 8 by 2 3/8 inches. Another heart-shaped latch.

NUMBER 25, Size: 22 3/4 by 4 1/8 inches. A very elaborate latch probably taken from a church. It was found in Lenox. It is simply a variant of the ball and arrow style. The handle at the centre of the bow is decorated with a raised medallion, undoubtedly a simple imitation of the elaborate decorations on foreign latches. This raised work could scarcely be done with a

hammer, and, apparently, was not done with a file. It is fair to presume that a die was made on which this section of the handle was placed when hot, and the raised design was embossed upon it by vigorous hammering. Probably a stamp carrying a grooved molding was also used. This handsome complex groove appears on the handle of the medallion just described, on two places on the latch bar, and even on the guard. Completely carried out on the various

elements of the latch, this molding gives a finish to the style.

The latch bar is scrolled by a curl at the inside end and it is ornamented by finger grooves at the other end. These suggest somewhat the knuckle carving on the later Windsor chair arms. The bar is also bevelled, as well as the guard. The striker of this latch, while not original with the latch, is contemporary. All other parts are original.



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Books—Old and Rare

Treasures For The Modest Collector

By GEORGE H. SARGENT

THROUGH the courtesy of the editor of *ANTIQUES* I have an opportunity, in this midsummer month, to clean up a lot of correspondence by answering, in the view of all, some of the many questions which come to me through the mails, and of making a few general reflections upon the subject of book collecting for the benefit of those who are interested in this most delightful of hobbies. Not that I am a stamp collector, like one of my friends, who, by taking this method of answering correspondence, secures a supply of postage stamps; for many of my correspondents fail to enclose stamps for reply. But the questions asked, while very diverse in their reference to particular books, are of a similar tenor and deal principally with the value of some one or other old book which the owner wishes to dispose of, and the place where it might be sold. I am not going to answer such questions here.

Within the last twenty years book collecting has come to be, in the minds of many people, associated with big business; either because many of the men whose names have been prominent in reports of book sales have been millionaires, or because the prices of the rarest books have reached a height which was undreamed of by our fathers. The newspapers, in their accounts of sales, give prominence to the matter of price rather than to the intrinsic merit or interest of the book sold, and so have fostered a popular delusion that, to be a book collector, one must have unlimited means. This is too bad; for such an opinion has, doubtless, prevented many from making a modest entry into a field where the arrival of the millionaire collector is announced with a flourish of trumpets.

Now a majority of the book collectors in the United

States are not rich men, as the term is used today. They are persons in comfortable circumstances, with fair incomes; they live in houses instead of palaces, and they enjoy the books they buy. The dealer who sells thousand-dollar books to the wealthiest collectors usually does not despise the five-dollar item which is hugged to the bosom of the humble purchaser. Indeed, the beginner in collecting will find that the dealer is often his best guide, counsellor and friend.

If he is seeking some particular book, the dealer will exert himself to find it; and, when it is found, will report it to him not at an exorbitant price gauged by the prospective purchaser's ability to pay, but at a reasonable market value plus a small commission for the trouble of finding the book. There are exceptions, of course, but the profession of selling second-hand books holds as large a proportion of honorable, fair-dealing men as can be found in any other commercial line—more, I daresay (basing my opinion on personal experience), than in some others. The amateur collector, therefore, should, at the outset, form partnership with reputable dealers, and his course will be made much smoother. The belief that the bookseller is a formidable enemy who must be beaten by strategy—if at all—is a myth, pure and simple.

I am not going into the subject of the pleasures of book collecting, for many books, some companionable, some stupid, have been written on this theme. It is one of the choicest of pleasures, but the collector soon finds that a large part of the pleasure is in the pursuit as well as in the possession of the game, and it is perhaps the comfortable glow which fills one who has picked up a rare and long-desired book for a few cents,



Imprinted at London

by John Day dwelling ouer Alders-

gate beneath saynt Martins, Anno.

1563, the 20. of March.

Cum gratia & privilegio Regie
maiestatis.

These bookes are to be sold at his shop
under the gate.

Fig. 1 — FOXE's *Book of Martyrs*

Last page of first edition, which shows the portrait of the printer, as well as his colophon.

Here endeth the booke named the dictes or sayings of the philosophres enprynted by me William Caxton at Westmestre the yere of our lordy .M. CCC. Lxxviii. Whiche booke is late translated out of frenshe into englyssh . by the Noble and puiissant lordy Lordy Antone Erle of Ryvers lordy of Scales & of the yle of Wyght. Defendour and directour of the siege of Calique for our holy Fader the Pope in this Royame of Englonde and Courtnour of my lordy Prynce of Wales And It is so that at suche tyme as he had accomplysshid this sayd werke it liked him to sende it to me in certayn quavers to ouersee whiche forthwith I sawe & fonde therein many grete, notable, and wyse sayngis of the philosophres Accordyng vnto the bookes made in frenshe whiche I had ofte afore redde. But certaynly I had seen none in englyssh til that tyme. And so afterwarde I cam vnto my sayd lordy & told him how I had redde & seen his booke. And that he had don a meritorie dede in the labour of the translation therof in to our englyssh tynge wherin he had deseruyn a singuler laboure & thank &c. Thanne my sayd lordy desired me to ouersee it and where as I sholde fynde faute to correcte it wherem I answered vnto his lordship that I coude not amende it. But if I sholde so presume I might apaire it. For it was right wel & conynghly made & translated into right good and fayr englyssh. Moewithstandyng he willed me to ouersee it & shewid me dyuerse thynges whiche as him semed myght be left out as diuerse lettres misse sent from Alisander to dany and aristotle & othe to othe. Whiche lettres were litel appertinent vnto the dictes

Fig. 2—DICTES AND SAYINGS OF THE PHILOSOPHERS
The first book with a date printed in England.

which gives book-collecting a commercial aspect. Really, the price at which a book is sold has nothing to do with its value to the booklover. He may want the book for any one, or all, of twenty different reasons. That he has to undergo the pangs of seeing some richer collector carry off a copy in the book auction rooms only enhances his joy when he picks up a copy somewhere at a fraction of the price he had been willing to pay.

The ultimate and proper destination of most of the books published is the paper-mill, and if books are among those unsouled things which have a consciousness, as some esoteric bibliophiles assert, happy must be the volume which has been in the hands of a collector who loved it for its contents before it came to its martyrdom in the pulvat. Caxtons have been used for wrapping paper and illuminated manuscripts as playthings for children, who were allowed to cut out the pretty initial letters and brightly colored pictures. "A book's a book, although there's nothing in't"; but "collectors' books" are in a class by themselves, being desirable for certain characteristics which are not possessed by books in general.

The collector who has only a small amount to spend on his hobby must have time. He must devote himself to his

work with a zeal of which the collector who buys what his dealer sends to him knows nothing. And he will soon learn that it is useless for him to attempt to form a "library of the world's best literature" in first editions. There are certain fields so large—for instance, America—that even with the wealthiest collectors, the difficulty is one of selection.

I know a collector of autographs who was trying to secure a complete set of the autographs of the Signers of the Declaration of Independence. Most of them were acquired without difficulty. The rarer ones kept him occupied for years, until he lacked only that of Button Gwinnett, the Georgian of whom only one signed letter is known. Finally he secured a two-page document signed by Gwinnett, for \$4,600. (This document, by the way, had been sold at auction in 1886 for only \$185.) Even at the high price, this is considered a bargain today, and it makes the collector's complete collection of Signers one of the most valuable in existence. Yet with the feeling of satisfaction that he had accomplished what he had started to do was mingled the regret that the chase was over. However, being a true

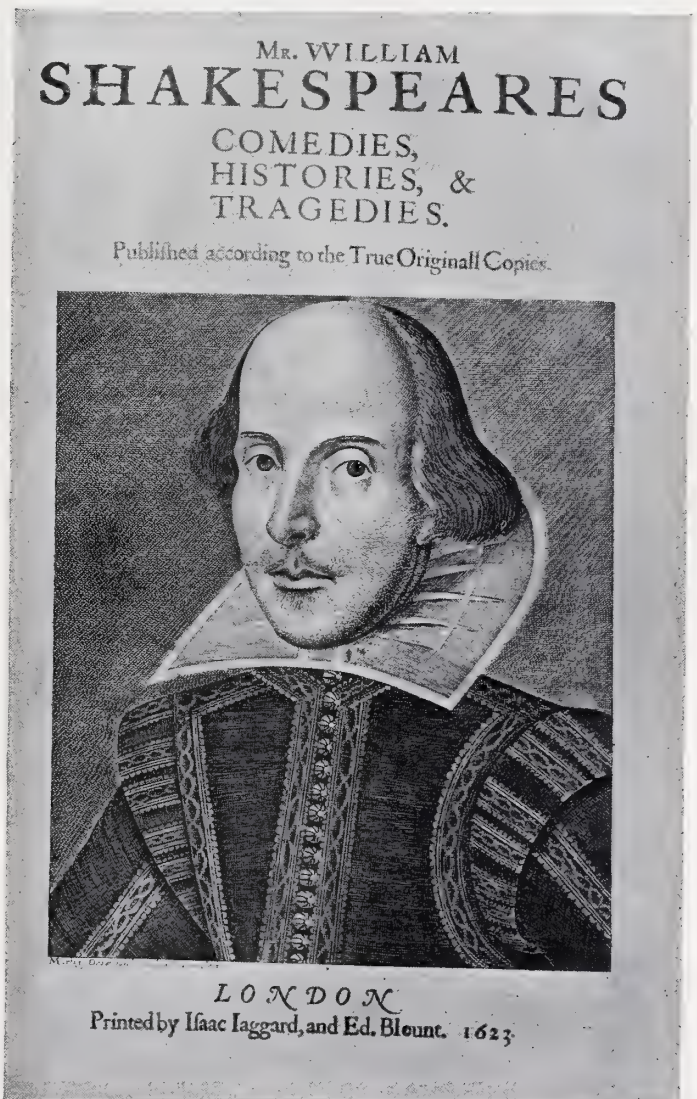


Fig. 3—THE FAMOUS DROESHOUT PORTRAIT
From the First Folio edition of Shakespeare's works—one of the world's rarest books.

collector, he did not sit down, like Alexander, in his tent and sigh because there were no more worlds to conquer. He began making other collections of autographs, and is still experiencing the pleasures of the chase.

It is unnecessary, therefore, for me to advise the beginner in collecting to limit himself, at the outset, to lines of collecting in which the crowning end may be defeated by his lack of means. But this need not deter him from taking up some specialty which will call for only a moderate expenditure of money and will afford fascinating diversion. More than this, his devotion to his particular line may result in forming a collection which, if sold for the benefit of his widow, is likely to have a market value in excess of what it cost him. His object, however, should be the forming of the collection, not the disposing of it.

There are literally thousands of interesting books that may be picked up in the second-hand stores for a mere song. A collector in special lines is almost sure to find something, in any second-hand bookstore, that will fit into his collection and come within his means. One must be a constant reader of catalogues, and this is an occupation which I recommend to many of my bookloving friends who are going away for the summer and expect to read nothing but the lightest of fiction. Much of this catalogue reading probably will come to naught, but it will amount to as much as the reading of summer fiction. It is like drifting along down stream and letting the bait and hook float in the water behind the boat. One may occasionally make a strike; and when one encounters in a catalogue the title of a book which he has long sought for his collection, he at once sits up and begins hauling in his line. Possibly the line may have merely stuck in the weeds or fouled a twig—the book may be sold. If so, no harm is done. The fisherman is as well off as he was before, and he can resume his idle occupation.

There are collectors of books on almost every subject. Among the hobbies which tempt collectors, outside of the well-known fields of first editions, Americana, history and literature, in their various ramifications, I know of collectors of books on alphabets, amusements, the Ice Age,

the Stone Age, the Dance of Death, astrology, ballads, chap-books, guide-books, bells, boilers, buccaneers, clocks, circuses, conjuring, dancing, earthquakes, dragonflies, gambling, gypsies, Ku Klux Klan, locomotives, marriage, miracles, pageantry, parables, radium, spectres, sun worship, surnames, tobacco, trade-marks, valentines, whales, year books—and so on, through the alphabet forward and backward. These may seem like out-of-the-way subjects in which the securing of the published literature might not be difficult, but on most of these subjects bibliographies

have been published, sometimes embracing hundreds and even thousands of titles.

As a specialty in which the beginner in collecting might have a fair chance of making a valuable collection at little cost I would not recommend any of these. One might divide one of these specialties into parts and take a section for his field. For instance, instead of trying to get everything printed about clocks, he might devote himself to collecting the literature of hall clocks, and would then find himself left with an order on his hands which it would take years to fill. The essential thing is for the collector to select a subject in which he is interested and he will shortly learn how much—or rather how little—he knows of the literature about it.

The beginner in collecting is likely to acquire a heterogeneous mass of books, too many of which will be incomplete or poor copies. If he is a wise man, his purchases are restricted as he goes along, and he ultimately arrives at the possession of a collection which will have both interest and value.

He who becomes a specialist in any line of collecting will come to know his books, regard them as friends, and be the means of spreading useful information upon his favorite topic. Undoubtedly most book collectors are not specialists; they cannot resist the temptation to buy something outside of their line when it comes their way, either because it is cheap or attractive in binding, or because they think they should know more of the subject with which it deals. The way of the collector is indeed full of pitfalls, but the greatest stumbling block in the way is himself.

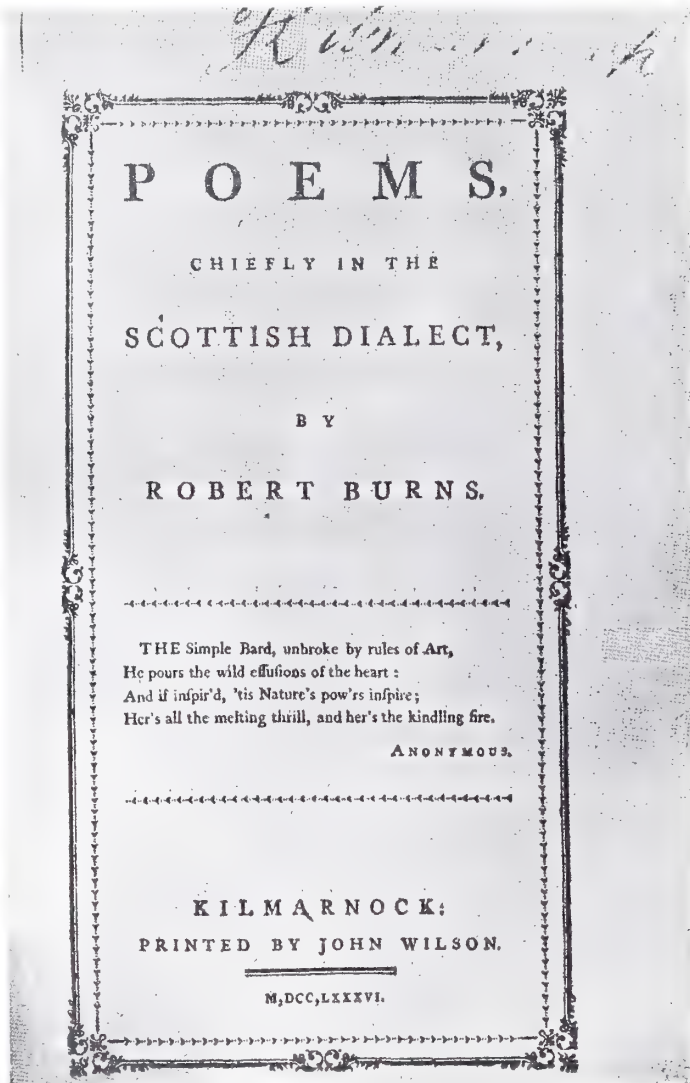


Fig. 4—THE KILMARNOCK BURNS
Title page of the first edition of one of the rarest of books to be found in original condition.

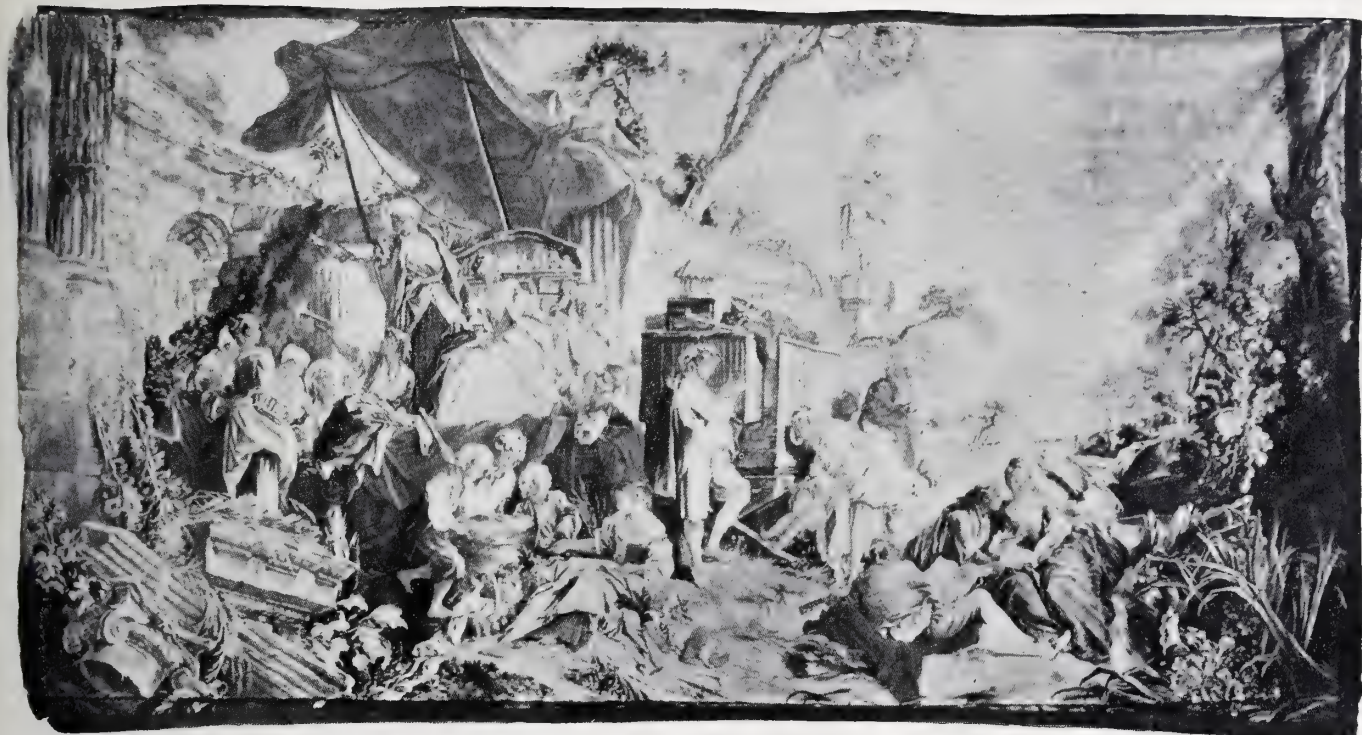


Fig. 1 — THE PEEPSHOW (8 ft. high, 14 ft. 16 in. wide)

One of a set of four Gobelin tapestries sold at the Rothschild sale at Christie's, June 13, 1923.

Antiques Abroad

Ball Rooms, Battlefields & Baxter Prints

By AUTOLYCOS

LONDON: The stability of the sovereign has begun to have its effect on the English art world: and high prices for fine things are again the rule in the auction rooms. At the sale of the late Sir Anthony Rothschild's collection, to which I alluded last month, M. Edouard Jonas of Paris bought four panels of Gobelin tapestry with Boucher subjects, signed *F. Boucher*, for £15,750. He seems to have executed a stratagem on his opponents by suddenly stopping short, after bidding up to some three thousand pounds, to engage in unconcerned conversation with some friends. Meanwhile the bidding was taken up by the auctioneer's clerk on behalf of an unknown buyer. But the unknown buyer was M. Jonas himself; and he has triumphantly taken the Gobelin panels back to France. The Louis XV marquetry table with sliding top, enclosing drawers, and stamped *J. L. Cosson*, which was illustrated last month, brought £4,935. The total for a hundred lots was £68,734.

A reiterated note in this page has been the dispersal of old English collections of great historic interest. The stately homes of England are now the subject of a curious plea for state support as museums, from Lord Lascelles, the husband of Princess Mary. He has suggested that owners of historic houses supplied with picture galleries and old furniture should be regarded as keepers of national museums and should receive a government subsidy. He instances Chesterfield House and Syon House where

furniture was made to fit the surroundings, and maintains that to disperse the contents of a complete home representing eighteenth century England is not to add to art advancement.

The Duke of Northumberland, Percy Hotspur, as befits his name, has expressed in trenchant manner his chagrin at the excessive death duties applicable to his art collections. If the nation wants to keep heirlooms illustrating the history of England, the nation must confiscate them to prevent their owners selling them. We shall soon see the Italian laws prohibiting works of art from leaving the country adapted for use. All circumstances are heading to that. The effect will be to enhance the value of every famous work of English art in America.

Russian Diamonds. The Romanoff jewels have been scattered to the four winds of heaven. The treasures of the Kremlin, the gorgeous panoply of the Winter Palace at Petrograd, and the private collections of the Czar and of his ill-starred consort have been parcelled out, as I prognosticated some months ago, in suitable lots to fit the various European and American markets,—not excluding South America. Nor is it beyond the bounds of possibility that wealthy negro magnates will deck themselves with some of the spoil of the Bolshevik syndicate. Already agents have been discovered attempting to pass the Afghan frontier into India to dispose of wonderful stones. Through the Russian diplomatic envoy at Berlin,

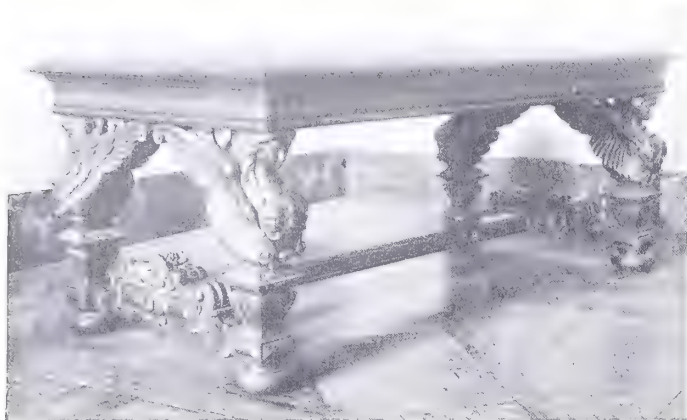


Fig. 2 — TABLE OF CARVED WALNUT (1610-1643)

An example of the *Style Louis XIII*, which contains the germs of many subsequent developments. At Fontainebleau.

M. Krestinsky, a parcel guarded by a squad of Russian political police recently came to Amsterdam. The selling price was over £1,000,000. A similar transaction is on the eve of settlement in London.

Pocahontas. The Princess Pocahontas has caused more stir than was expected. A number of scientists, by permission of the Secretary of State for Home Affairs, were allowed to excavate at Gravesend, as was stated in *ANTIQUES* for March,* where, likewise, a portrait of the princess was published. It should have been known, as I then stated, that, as the church was burnt at the beginning of the eighteenth century, the whereabouts of the lady's remains seemed speculative. Armed with calipers, experts from the British Museum have attempted, among the skulls found in the process of excavation, to identify that of the princess. But this they have failed to do. It is doubtful that the Home Office will allow further disturbance of old graves. Certain well-known men have written to the press condemning this vandalism.

Archaeology is one thing, but the unwarranted disturbing of the dead is another. The same principle was applied by the late Lord Carnarvon, who stated that he would not remove the body of the old Egyptian monarch whose tomb he was rifling. But the incident at Gravesend has been eclipsed by another incident at New York, where other collectors, to wit, Collectors of Customs, have broken sacred seals on Atlantic liners. Princess Pocahontas may be dismissed as a cobweb; the collecting of antiques John Bull properly recognizes as natural in his cousins from America; but he does resent having his relatives dictate to him what he shall drink at his own table on the high seas, under the Union Jack, from the three-mile limit to Plymouth or Liverpool.

France. France always offers the exquisite in art. Recently, at Fontainebleau, I came across two tables which told their own story, as I set it forth here. They were as far apart in location as in time. But the historical events between linked them up, just as they always do if one reads them aright. For furniture reflects the tendencies and even the madnesses of the period to which it belongs. But as for our tables;—the one is massive, without the sumptuous aggressiveness of the *Louis Quatorze* period. The swags might be Italian or English. There is nothing ob-

trusive. The winged sphinx supports might almost be of the Napoleonic Empire. Jump two periods and see how logical the Gallic race is. Note the Louis XVI example. Observe the overloaded ornament and the mixture of motifs in the body of the table and in the legs and mark the writhing winged figures of the supports,—a long way from the earlier and calmer sphinx. Almost are they the sisters of the Fates in the Marie Antoinette period;—symbolical of the hundred women whose throats cried out for the heads of Marie Antoinette and the young Dauphin in Paris.

"Twiste ye, twine ye, even so." That seems the weird message of the Marie Antoinette table to a restless world; and I thought of old Lord Bertie, the British Ambassador's words to Melba, when, in July, 1914, she had been dancing until the pearly grey hours of the Paris dawn: "Do you know your history of the Roman Empire? . . . Do you know when they were dancing in blue wigs, in green wigs, in heavy gold and bright jewels—always dancing, Rome was breaking. . . . Try to remember what I say to you;—dancing feet always bring war."

Print Mania. A species of fanaticism has seized English collectors. Beware of it in America. It is the mania for coloured prints, termed Baxter, accompanied also by Le Blonds. They represent a clever process of reproducing, in colours from blocks, inane pictures of the nineteenth century, of the most trivial and insipid character. Among these *The Swing, The Gleaners, Windsor Castle, Pet Rabbits, Snowballing, The Welsh Harper* and hundreds of other absurdly inept subjects, some of which were printed at the head of music. I hope every reader of *ANTIQUES* will join in stemming this wave of insanity if it should pass Ellis Island. As a process the Baxter is interesting. But the prices for absurdities a few inches square are too preposterous! With all the world of art before us, Italian art, French art, Russian Art, Scandinavian art, to say nothing of Egyptian, Greek and Roman art (why even now a coin of Julius Caesar, genuine, can be bought for a few shillings), Baxter triumphs are, as the Irishman said, "a flymark in the ocean." But perhaps this craze for honeyed flappedoodle is a reaction from years of bitterness.

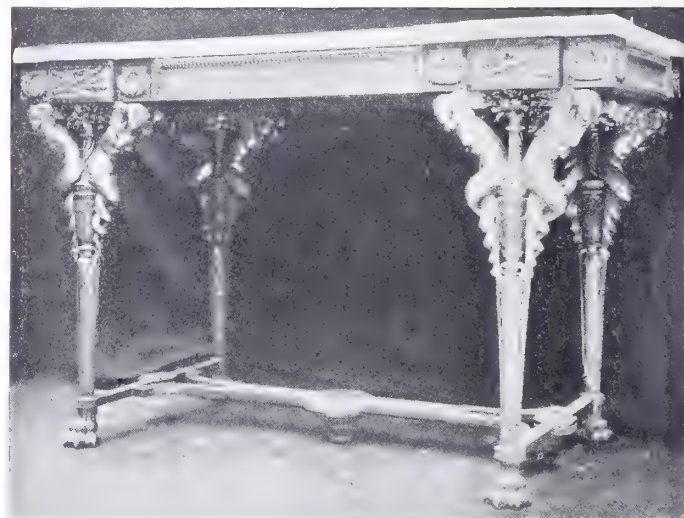


Fig. 3 — CONSOLE TABLE (1774-1793)

In the late *Style Louis XVI*. The strange winged figures are not quite sphinx and not quite mermaid. At Fontainebleau.

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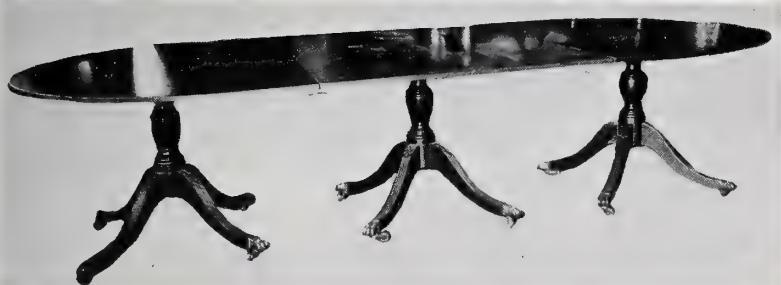
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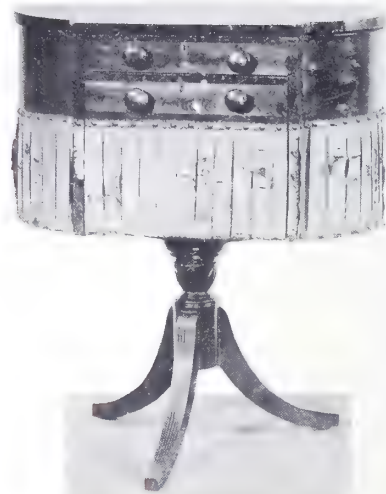
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yet sturdily built, this piece answers perfectly the demand for small scale coupled with serviceability. Its width is 21 inches—less than two feet—its depth just 12 inches. When open, the writing board rests at the convenient height of 28½ inches.

Please remember that this is but one item from a stock of early American furniture, china, glass and silver which represents the developed taste and judgment of twenty years of collecting. Your personal inspection is invited.

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Authentic Antiques

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An Unusual Collection of Early American Furniture

WE have just purchased a collection of furniture, glass, brasses, and pewter, which we feel is the finest and most varied that we have ever secured. Supplementing our regular stock, we have on display, at the present time, the finest collection we have ever been able to offer.

Among the more unusual pieces just received are:

A high post bed of San Domingo mahogany, posts fluted and carved with acanthus leaf, with beautifully carved headboard of broken arch design finished with large carved eagle with spread wings; three claw-foot mahogany sofas; a low-post carved maple bed; two mahogany and one cherry dressing tables; a mahogany claw-foot carved pedestal workstand; five mahogany pedestal workstands; one lyre-base workstand; two lyre-base card tables; a mahogany flat-top highboy; numerous tilt-top stands and tables; five sets of prism candelabra; three secretary desks; a mahogany Sheraton swell-front chest of drawers; five very fine old console tables with marble tops; a cherry and maple slant-top desk; numerous other beds, chests, tables, chairs, stands, etc.; many pieces of pewter, copper, lustre, and brass; several fine coverlets and Paisley shawls; a number of old prints, frames, and paintings.



We solicit correspondence and will be glad to give description and photographs of any pieces of interest to collectors and dealers.

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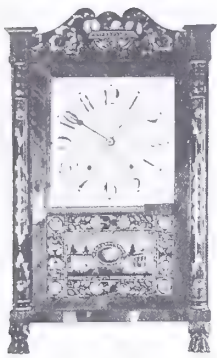
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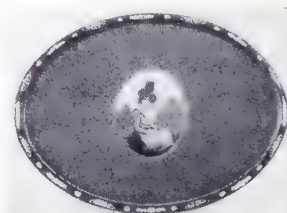
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A very early antique Welsh
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page 204, May ANTIQUES
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Inspection invited



CORNER WRITING CHAIR (circa 1750)

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COMPARE this curious old corner chair with the English example in *ANTIQUES* for June (page 269). That should fix the date of this simple American adaptation. The back and legs are mahogany, the skirt, dark maple. A handsome and serviceable piece in prime condition.

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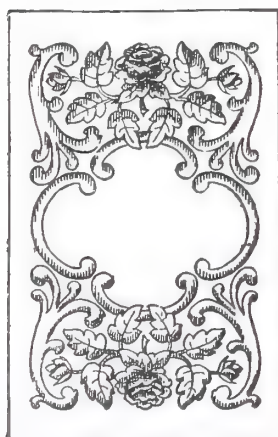
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Important Auction of Antiques

Sale WEDNESDAY, THURSDAY, FRIDAY, August 15, 16, 17 (10.30 A.M. to 2 P.M. each day)
Standard Time

FREEMENS HALL, MAIN STREET

TO those who attended my first sale at Portsmouth, held last summer, no word beyond the above announcement is needed. But this second sale will far surpass the tremendous success of a year ago.

In reply to many inquiries, this is a partial statement of the offerings:

I have been fortunate in acquiring many valuable antiques from the Buttrick Estate of Lowell and from the estate of the late Hon. Samuel W. Emery. These include *French tapestries, oriental rugs,*

PORTSMOUTH, N. H.

Exhibition, August 14



and superior examples of foreign and early American furniture and objects of art.

Included in the collection are many Queen Anne and Chippendale mirrors, some early banjo clocks, Windsor furniture, including a rare three-legged stretcher table, named and dated *Connecticut chest*, early Sandwich glass in great variety, *historical plates*, much fine Lowestoft, pink lustre set, and other lustre old blue, American pewter, American silver by noted early makers, pottery, early chintzes, Currier prints.

IN addition to the above-named estates, I shall offer my personal collection representing a year's travel and careful purchasing throughout New England.

Among the noteworthy pieces are 150 choice hooked rugs including art

squares wonderfully executed, and selected with a view to superior coloring and workmanship. The genuineness of all offerings and their virtually original condition assure to this sale an almost unique importance.

It will be conducted under my personal management and supervision.

CHARLES H. SEAVEY, Auctioneer.



THE pictured loveliness of this early pewter from the collections of THE OLD HALL conveys its own sufficient message; a message which finds repetition in THE OLD HALL itself, and in all its choice and varied offerings.

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Sofas, bureaus, highboys, tables, chairs, bedsteads, mirrors, clocks, and old-time metal ware. Likewise old glass, china and mirror knobs.

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AUCTION

Hopkinton, N. H. :: Tuesday, August 14

11 A. M. (Standard time)

*The Personal Collection of the late WILLIAM F.
THAYER to settle estate*

Among many antiques of interest: Butterfly table, highboy, gate-leg table, sideboard, dining table, sofa, set of ten rush bottom, stencilled chairs, card tables, desks, Chippendale and Hepplewhite bureaus, fireplace sets, Windsor ladder back and banister back chairs, old prints.

For sale also, the extensively panelled, beautiful homestead, built about 1787. Contains eight fireplaces, ten rooms, large barn, 100 fruit trees, 40 acres of land. *For further information write*
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American Pine Chest

(50 inches high : 30 inches wide
17 inches deep)

The piece illustrated is just one of many interesting pieces to be found in what one buyer characterized as "the largest stock we have seen." There are three big floors and an eleven-room annex filled to the brim with fine furniture, glass and the like. *Call or write for booklet.*



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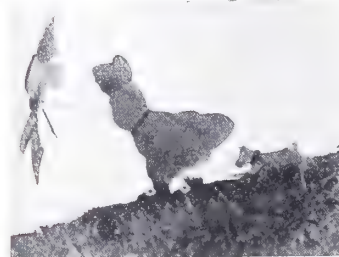
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PINE CHEST ON FRAME, and many other chests besides.

DAINTY PINE CANDLE STANDS, for chair or bedside lamp.

SET OF six SPANISH CHAIRS.

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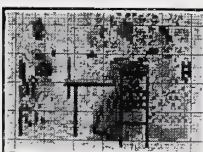
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A Lowboy of Note

WILLIAM SAVERY of Philadelphia was undoubtedly the maker of this early American lowboy. It is a very fine piece in excellent condition. It has the original brass handles and escutcheons.

The carving on the cabriole legs is excellent, showing the acanthus leaf and husks. The carving terminates with the claw and ball feet. The motif of the acanthus leaf is combined with a shell in the carving on the centre drawer.

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Boston, Massachusetts

SEPTEMBER, 1923

ANTIQUES



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A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

The Village Green Shop

occupies an old-time dwelling just off the Green at Ipswich. Its offerings of antiques are confined to carefully selected examples from known sources. Emphasized are proof pieces of early Sandwich glass and some specially noteworthy English lustre ware. Inspection is invited.



The Village Green Shop



Paneled Chest (1691)

The Paneled Chest

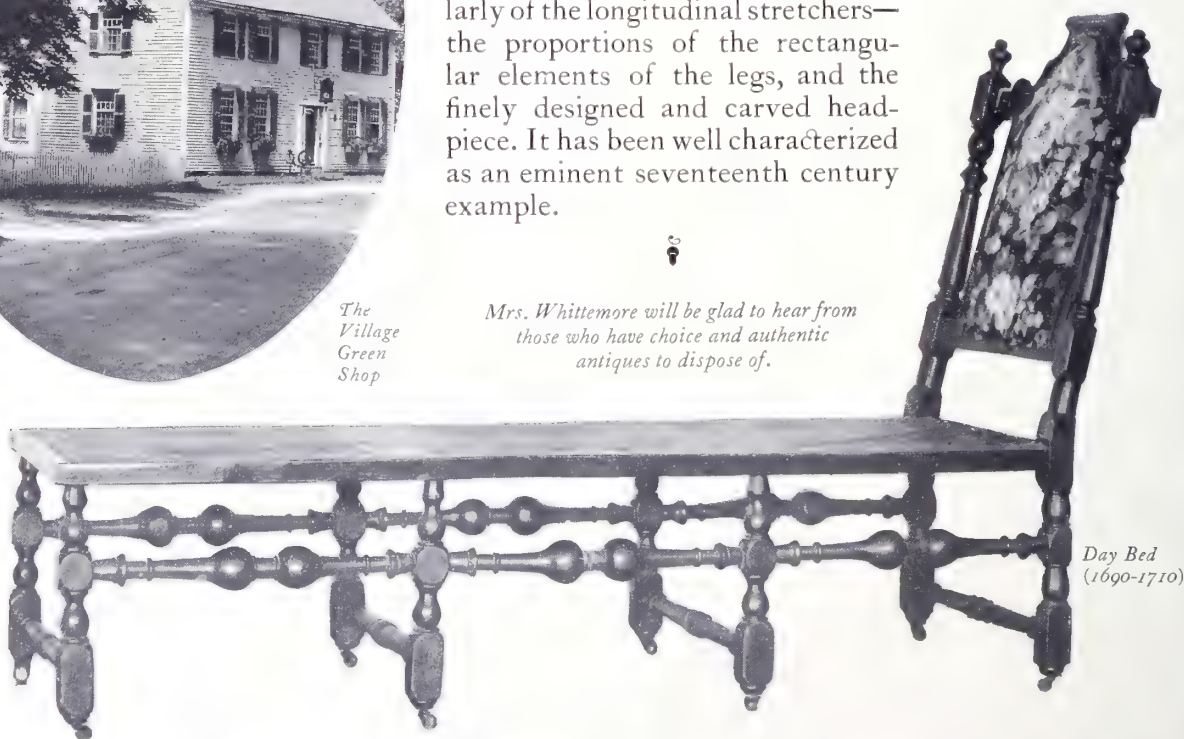
barring the brass drawer knobs and some varnish, is completely original. The paneled stiles are apparently unique, as are the form and use of the turned drops. *Material:* oak, except for top, back panel, drawer sides, and bottoms, which are of pine. *Size:* 46" long, 30" high, 21" deep.



The candlesticks are two of a set of four Sheffield pieces (c. 1780). The hooked rug delightfully depicts the homing of swallows. The ship model is recent decoration.

The Day Bed is of walnut. Noteworthy are the size and richness of the turnings—particularly of the longitudinal stretchers—the proportions of the rectangular elements of the legs, and the finely designed and carved head-piece. It has been well characterized as an eminent seventeenth century example.

Mrs. Whittemore will be glad to hear from those who have choice and authentic antiques to dispose of.



Day Bed (1690-1710)

The Village Green Shop

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Hanover Four Corners, HANOVER, MASS.

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Exhibition, September 4th and 5th



JOHN BAILEY HOUSE :: Hanover Four Corners

WITH this collection will be sold a number of choice hooked rugs, including two art squares, one runner and some fine historical china, brass, pewter and glass.

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I consider this the most important auction sale of the season and I wish to invite the public and my friends to be present and to avail themselves of some of the choice offers.

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A year ago we announced the enlargement of our WEBSTER PLACE ANTIQUE SHOP & TEA ROOM at Franklin, N. H.

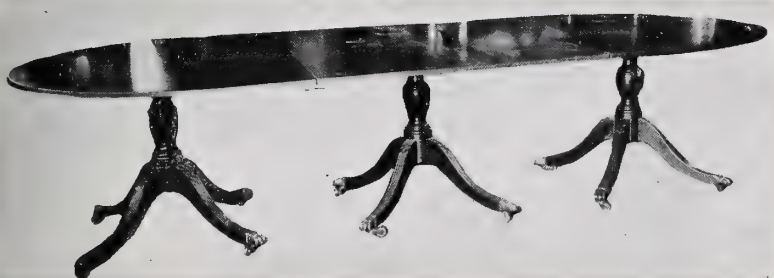
On July first we announced the opening of a new shop

at HAMPTON FALLS, N. H.

on the Lafayette Road

THE WEBSTER PLACE ANTIQUE SHOP & TEA ROOM will continue to serve luncheon, tea, dinner, and to offer an attractive line of antiques (*on the Daniel Webster Highway at Franklin, N. H.*)

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Furniture*



EARLY AMERICAN *Martha de Haas Reeves*
TURNED TABLE 1807 RANSTEAD STREET
In fine original condition. Philadelphia, Pa.



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*A number of fine
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clocks are now on
hand.*



Inspection invited



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Here are some suggestions from the things at hand.

SHIP LAMPS, for porch, doorway or vestibule.

PINE CHEST ON FRAME, and many other chests besides.

DAINTY PINE CANDLE STANDS, for chair or bedside lamp.

SET OF six SPANISH CHAIRS.

BEDS, high and low.

STENCILLED HITCHCOCK CHAIRS, excellent for extra chair or dining-room sets.

PRISM LAMPS.

LUSTRE, the cheerfulest china ever made.

LOWESTOFT, the most dignified.

MIRRORS, many kinds to reflect many moods.

A SHERATON SIDEBOARD.

A SCHOOL MASTER'S PINE DESK.

And please remember that the "STEPPING STONE" is known from coast to coast for its hospitality to lovers of antiques, whether they call by letter or in person.

MARIE GOVIN ARMSTRONG

277 ELM STREET :: WEST HAVEN, CONN.

7 minutes from New Haven Station



SIDE CHAIR

(one of a pair)

Reminiscent of Queen Anne

MADE of walnut, these chairs display the conservative design of the Middle Colonies, the back showing transition from the Queen Anne era, while seat and legs are Georgian. Very unusual examples.

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BURNHAM'S CHATS *with* COLLECTORS

X.—ANTIQUES WORTH KNOWING

A GOOD many persons are still trying to harmonize modern factory carpets with old-time furniture. But it can't be done.

A plain hardwood floor is the best starting point. If it is soft wood, paint it; or else cover it with a neutral druggett.

On such a background dispose a number of hooked rugs whose colors answer those of your draperies and upholstery. Good ones will give an effect as rich as that produced by antique orientals, and more harmonious.

For more informal schemes, particularly in bedrooms, combination dining-rooms, and in any room of simple cottage type, try braided rugs. They may be had in any dimension,—from foot-stool size to full floor measurement. Whichever the requirement and whatever the

decorative scheme, my stock of rugs is unsurpassed anywhere in the world both in quality and in variety of design and color.

And I can show antique furniture, glass, pottery, metal wares to qualify with my rugs. There is, for example, a notable Sheraton secretary; one of the best to be found in America today. Ask to see it; for I don't show it to everybody. Ask, too, concerning my Goddard chest on chest.

And to the seeker after fine silver I am offering a notable communion service made by early Colonial silversmiths. This is fully described in *ANTIQUES* for July (page 6), but I am repeating the picture here.

Write me about these things; or, better, make a telephone appointment and come in person.

CONCERNING THIS SILVER PLEASE ADDRESS ME DIRECTLY.

MAKERS of
the SILVER
SERVICE

Benj. Burt
(1729-1804)
I. Foster
(-1751-)



of the
SOUTH
CHURCH

Sam'l Minot
(1732-1803)
Thos. Dane
(1724-1796)

COMMUNION SERVICE OF THE SOUTH CHURCH, IPSWICH, MASSACHUSETTS

Now offered for sale :: Described by E. A. Jones in *Old Silver in American Churches*, pages 227-301, Plate LXXVIII.

Founded 1747

R. W. BURNHAM, IPSWICH, MASSACHUSETTS

TELEPHONE, 109 IPSWICH

Frequently there come to ANTIQUES mailed notices of out-of-town auctions. Usually they arrive on the day of the sale, or, at best, on the day before. Occasionally there will come notices of several auctions, all scheduled for the same date and thus in unsuspecting competition.

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ANTIQUES

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FREDERICK E. ATWOOD, Treasurer

should always bear in mind that ample notice is the essence of liberal attendance.

Likewise it is usually better to insert an advertisement in ANTIQUES than to depend upon one's own inadequate mailing list. An advertisement saves time and trouble, insures wide publicity, and may serve in avoiding a costly conflict in dates.

*Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.
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Back to the hearthstone we call our own,
Back to the fireside we call HOME.

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There is a New List out. Send for it. It is worth while.

Katharine Willis, 272 Hillside Avenue, Jamaica, Long Island

Twenty minutes from Broadway, via Pennsylvania Station



ENGLISH LINE OF BATTLE SHIP MODEL (*c.* 1690)

Not identified, but dated by salient characteristics. (*See page 126.*)

Owned by Clarkson A. Collins, Jr.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume IV

SEPTEMBER, 1923

Number 3

The Editor's Attic

Attic Peace

THERE is need for a profound essay on corners. But unfortunately it can never be penned in the Attic. For one thing, alas, the genius is lacking; and, for another, in the Attic—in any attic—it would never do to glorify the corners at the expense of the holes, both of which spatial elements abound in all attics, where they serve as sheltering harbors for the flotsam and jetsam of submerging years.

Attic peace is precious:—peace mantled with softly-falling, quietly-enduring dust; the peace of forgotten “truths” mouldering in long dead books; the peace of bridal garments laid away—white memorials of hope cherished by disillusionment—and still exhaling the perfume of brief happiness through generations after grief has found oblivion; the peace of serene yesterdays and unvisioned to-morrows; the peace of fathomless silences made audible by furtive footings of the hidden emissaries of decay; the peace of inherited memories, which come in hours of remoteness and drug the spirit like music heard in slumber. Such peace is the inalienable heritage of all attics, and may not thoughtlessly be endangered by planting jealous thoughts where none before have sprouted.

An Analysis of Corners

THE Editor's Attic, of course, offers partial exception. It enjoys no heritage of peace. But on the other hand it is possessed of many corners—and multitudinous holes, sufficient, all told, to offer measurable compensation for numerous inadequacies in other directions. There are, however, corners and corners. Downstairs corners have no inevitable kinship with holes. Hence they may be approached more or less irrelevantly and subjected to analysis and discussion without fear—and, assuredly, without favor.

Apparently a corner is the result of a collision of directions and the impossibility of subsequent disentanglement. It constitutes an uncompromising angle with no outlet for him who pursues one course, and no inlet for him who travels another. Thus develops the extraordinary phenomenon of all corners: looked into, they threaten; looked out of, they encourage. There are few more humiliating punishments than that of being obliged to stand facing the

blind vacancy of a corner—vividly aware, the while, of ribald gesticulation and simulated attack projected at one's defenceless rear. And, on the other hand, what confidence it breeds to face the world from a corner, secure in the knowledge of flanks well guarded against surprise.

Corner Annotations

ALL in all, it appears to be this protective quality of corners which, down the course of ages, has most strongly impressed the imagination of mankind, until, by association, all kinds of corner furnishings have come to be endowed with a special halo of sentiment or of romance. The suggestion of the term “corner bookstore” is that of snug inward quality rather than of outward location—as was that of the corner saloon of fragrant memory. A corner chair implies—in name at least—invitingness beyond that of all other chairs; and as for cupboards, what soulful antiquarian would consider any but the corner kind; albeit innumerable wall cupboards, free and un-cornered, graced the dwellings of our ancestors.

A Corner Cupboard

BUT it is not entirely in deference to traditional prejudice that a corner cupboard has been selected to grace the cover of ANTIQUES for this month. Just as a cupboard it deserves special mention; for whereas its excellent adjustment of parts gives it—in photographic reproduction—the appearance of a full-fledged piece of furniture, it really qualifies in the midget class, boasting a height, over all, of but forty-seven inches and a width of twenty-seven. It may once have been part of the equipment of a child's play room; it may have been constructed to fit some uncommonly low-posted corner. But, whatever the facts of its origin, this diminutive pine cupboard possesses an unusual charm, due in part to intrinsically good design, in part to dimensional exquisiteness. It comes from central Maryland, a section concerning whose cabinet work and cabinet workers ANTIQUES would like to have far more authentic information than any just now available. For the photograph and permission to reproduce it, acknowledgment is due to the cupboard's present owner, Mrs. Breckenridge Long of Washington, D. C.

More Lustred Fame

THE subjoined letter tells its own story. While the spheroidal Jackson pitcher seems to be rare, it is, evidently, far from being unique. Meanwhile Francis D. Brinton of Westchester, Pennsylvania, reports the discovery—actually on a pantry shelf not more than two miles from his home—of a Jackson pitcher of the conical type, in all respects like the one reported by him in *ANTIQUES* for June,* save for the fact that the recent find is six inches high as against six and three quarters for the other. But to return to the letter. Here it is:

"DEAR ANTIQUES:—

"It was with considerable interest that I read the description of the Jackson lustre jug belonging to Mrs. Cornwall, in the April number of *ANTIQUES*.

"Three years ago, while spending a hurried vacation in West Virginia, I had the luck to discover a similar specimen. I had chanced to meet a Mrs. W—, who, learning of my interest in ceramics, asked me to help her classify a large and sprawling collection of Staffordshire. While sorting the pieces, I spied a copper lustre pitcher in an upper cupboard. Being interested then, as I am now, in writing at some time a comprehensive treatise on English lustre, I asked permission to examine it. She assented, and apologizing for the dust—always a mark of the impeccable housewife—handed it down to me. Its handle lay broken in the bottom of the jug; its mended spout showed prior amputation, but these discrepancies faded into shadows when I noted the portrait of Jackson, set in panels on each side. Being familiar with the Cornwallis jug I immediately connected the two. Her specimen was identical with the one Mrs. Cornwall described.

"The owner, who was rather an enthusiastic and ardent annexer than a scholarly or consistent collector, could tell me little of its origin. She had inherited the jug from an aunt, who, in turn, once claimed to have purchased it from an old negro mammy. The garrulous old negress had told the relative a fascinating story: that it had come by a winding route from the Jackson family; that there had been a pair made for a special order, and that she could remember them on the mantel. In all this romantic history Mrs. W— believed. She was more interested in charming fiction than in scientific fact, and when I was inclined to scoff at the divine origin of the jug, she was displeased. When I offered to purchase the piece, she steadfastly refused. In vain I argued and pleaded, but she remained unmoved. At length I gave up.

"During the rest of my short visit I tried again and again to buy it, but with no success. When I returned home I wrote several times and received no reply. The hasty notes I took at the time are all that I have. Recently, inspired by Mrs. Cornwall's announcement, I have tried to get in touch with the lady, but she has moved from her earlier home, and so far I have not been able to find her.

"This long letter is merely a recital of what happened while on a pleasure trip. It adds I am afraid, little to present conjectures, but it proves, I think beyond a doubt, that at least one Jackson jug was found in this country.

"Yours very sincerely,

DANIEL CATTON RICH."

Nicholas Disbrowe, Joiner

INTEREST in American seventeenth century oak chests decorated with designs in the so-called tulip and sunflower pattern will be intensified by a recent important discovery made by Luke Vincent Lockwood and published by him in the *Bulletin* of the Metropolitan Museum of Art.†

According to Mr. Lockwood's account—which is fully illustrated—there has, within a few months, come into his

possession a New England two-drawer chest, bearing on the back of one of the drawers the inscription:—

"Mary Allyns Chistt Cutte and Joyned by
Nich. Disbrowe"

Mary Allyn, it appears, was the daughter of Colone John Allyn, secretary of the Connecticut Colony. She was born in Hartford. At twenty-nine years of age, in 1686 she married. In all likelihood, this piece of furniture "cutt and joyned" by the local maker, had, for some years previous, constituted her dower or hope chest.

Nicholas Disbrowe, Mr. Lockwood further informs us was born, quite probably, in Walden, Essex County England, in 1612 or 1613, the son of a joiner. Record of him in this country goes back to 1639. He died at Hartford in 1683. Having offered these results of a thorough-going piece of research, Mr. Lockwood discusses the pattern of this signed Disbrowe chest in connection with the authorship of other and similar examples.

Besides being an excellent workman in the mechanics of his trade, Disbrowe appears to have been extremely ingenious in the manipulation of a flowing palmette pattern, which, in his hands, becomes identified with the tulip. He used it with exact and finished artistry in the stiles and rails of this and other chests of his making. For panels and drawer fronts he very cleverly varied the motif so as to produce a slightly angular pattern that offered adequate relief to the curves of the bordering design.

The chest discovered and owned by Mr. Lockwood has in its aspect, much in common with the so-called Hadley chests. Yet it is sufficiently different to render unlikely any confusion between them. Disbrowe's progression seems to have been from the chest with "all-over decoration" to the more formalized type showing sunflower and tulip designs in well framed panels; rails, plain or reeded, and stiles, drawer fronts and upper side panels decorated with applied ornament.

Not all such chests are to be attributed to Disbrowe, however. Malcolm A. Norton, of Hartford, owns a tulip chest dated 1704. Disbrowe, it will be remembered, died in 1683. Yet this dated chest displays close similarity to his style. Perhaps Mr. Norton's idea that the sunflower chests are the work of father and son may here find a measure of substantiation sufficient to justify more extended investigation concerning the family.*

Pointing out the likeness between the earlier type of Disbrowe chest and the Hadley chest, Mr. Lockwood suggests that, while the two types imply different designers, yet the maker of the Hadley chests must have been at least familiar with Disbrowe's work. In default of knowledge of a common source from which Disbrowe and he whom we may call the "Master of Hadley" may have derived their designs, this conclusion admits of no questioning. The relationship between the products of these two men appears closer than any relationships which may readily be established with English or Continental prototypes.

Students of early American furniture should read Mr. Lockwood's own account in the *Metropolitan Bulletin*. Through his personal courtesy, however, *ANTIQUES* is able to offer an excellent picture of the signed Disbrowe chest.

*Vol. III, p. 257.

†May, 1923. Vol. XVIII, No. 5, p. 118.

*See *ANTIQUES*, Vol. II, p. 77.



This inscription on the back of a drawer of the chest here illustrated identifies an important group of early American furniture. Except for the substitution of brass handles for the original wooden peg knobs and the application of casters, the piece has suffered few indignities during an existence of nearly two and one-half centuries. Owned by Luke Vincent Lockwood.

*Mary Abhym Christ Cuthe and
joyned by Nich. Dybrowe*

How About Waterford Glass?

By N. HUDSON MOORE

ANTIQUE GLASS of every description is being sought by collectors; yet there is nothing so difficult to judge or so elusive to define. The reason for this is simple. The glass-makers, cutters, and workers in all branches were a roving lot. They went from one part of the country to another, carrying with them their individual technique and often their patterns of decoration. This was particularly true of the glass-workers of Great Britain and Ireland. In this connection it is amusing to note that the motto of the Cork Glass Cutters' Society was, "A pleasant road, and cheerful welcome to every tramp."

During the last few years an immense amount of old glass has come to America from abroad. Much of it is from old English families who have been obliged, on account of the war, to sell their possessions. But it is unfortunate that some of the glass coming this way has been forged, and skillfully prepared for the unwary. The detection of forged glass is not easy, even for the most expert. Yet old glass has a different tint

and less brilliancy than the new. New glass is buffed and shiny, which the old glass never was. The new forged glass has a regularity of cutting which the old, a hand product, entirely lacked. The bottom of a piece of old glass which has been used is almost like ground glass in appearance. It is true that many forged pieces have somewhat this same appearance, due to the use of sand paper and pumice stone, but the separate scratches show; the abrasion does not look like even wear, and it feels rough.

A wealth of legend has grown up about Waterford glass, the most famous of all Irish glass. You will constantly hear the statement that "real" Waterford glass can always be told because it has a blue tint owing to the presence of lead. Mr. Dudley Westropp, most noted expert on this subject, and for many years connected with the National Museum of Ireland says in his work, *Irish Glass*: "With the exception of a few drawings of some of the patterns used at the Waterford glass-house, no others belonging to Irish glass works are known to exist." As a result of his studies, Mr. Westropp has been able to point out that Waterford glass does not exhibit the blue tint hitherto

ascribed to it. This, in itself, stamped as doubtful hundreds of pieces that had been accepted as genuine Waterford. He also says: "If all the alleged Waterford glass in existence today were genuine, despite the output of the factory and allowing for the amount that has been broken, it would have taken probably two or three glass-houses to produce it."

A terrible excise duty was imposed on English glass in 1746, and so many and vexatious were the restrictions surrounding its manufacture that it is a wonder that the industry survived. It was, however, not until 1825 that the

excise duty was introduced into Ireland, where there were flourishing glassworks at Cork, Belfast, Dublin and Waterford. The duty was imposed on the molten glass in the crucibles, "metal" it was called, and on unfinished goods. So soon as the glass-maker got these out of the clutches of the excise man, he started in to decorate his product as much as possible, so as to sell it at sufficient profit to justify its making.



Fig. 1—PROBABLY WATERFORD (c. 1820-30)

In England the golden age of glass-making is said to have been between the years 1780 and 1810. It took just about twenty-five years to ruin this branch of industry in Ireland. Cut glass was the chief part of the Waterford output. All cut glass is, of course, easily distinguished. It is sharp to the touch, it is heavy; and antique cut glass has what I shall call a *darkling tint*. Put a piece of old glass, old cut glass I mean, and a piece of modern cut, on a white cloth side by side, and observe the difference. The old cutting was produced by pressing the glass when cold against cutting wheels revolving on spindles. Engraving on glass is the process of drawing on the glass by means of small copper wheels. Its use primarily was to add to the worth and beauty of glass vessels by means of coats of arms, crests, monograms, delicate tracteries, and even inscriptions. But with the introduction of cheaper methods of producing glass, such decoration is now often used to conceal imperfect quality of the glass itself.

Although there were glass-houses early at work in this country, their product did not compare with either English or Irish glass. Along with other household articles from



Fig. 2—PROBABLY
WATERFORD (c.
1820-30)

abroad, such as silverware, china, furniture, came much glass; and I am sure that there is still much fine old Irish glass here, if we could but lay our hands on it.

From 1729 to 1851 glass was being made at Waterford. The early glass made there was common green glass with only a very small quantity of flint glass. It was not till after 1740 that what we know as cut glass was made in Ireland; and between 1740 and 1783, according to Mr. Westropp, no glass was made in or near Waterford.

Joseph Harris was the first manufacturer, and, later in the century (1783), George and William Penrose established a glass-house and made much glass. They sold their works, however, in 1799, to James Ramsey, Jonathan Gatchell, and Ambrose Barcroft. These men, under the firm name of Ramsey, Gatchell and Barcroft, did business together till 1811, when Jonathan Gatchell became sole owner. He continued the business till 1823, when

the firm of Gatchell and Walpole was formed. Jonathan Gatchell died in that year, but the firm continued until 1835, when it was dissolved. From 1835 to 1848 the firm name was George Gatchell and Co. In 1851 the factory was closed.

Some idea of the amount of the output may be gathered when it is known that as many as two hundred workmen were daily at work in the glass-house up to 1822, and that an equal number had been employed for thirty-six years.

But the most interesting point to me is that thousands, yes, hundreds of thousands, of pieces of Waterford glass were sent to America; that the account books of the Gatchells showed this; and that the American newspapers duly advertised it for sale.

It is curious how the history of this comparatively modern ware has faded away. It is most unusual to find any person who is sure of having this glass through inheritance.



Fig. 3—WATERFORD

Observe the refinement of form and reserve in decoration of the 1794 scent bottle in comparison with the other two pieces dating 1820-1830.



Fig. 4—Left, DUBLIN OR CORK; right, PROBABLY CORK

Boat-shaped dish, eighteenth or nineteenth century. Other, early nineteenth and shows very blue metal



Fig. 5—First, WATERFORD; others CORK
Another case of probability, with dates 1820-30.

Take, for example, the branch of lighting fixtures. As late as 1842, George Gatchell and Company announced that they made "every article made of glass for use, luxury or adornment: also chandeliers, lustres, lamps, hall bells, candelabra in bronze, ormolu, or glass. Medical establishments supplied."

Prior to 1795, that splendid old potter, Josiah Wedgwood, combined his beautiful blue and white ware in candelabra with glass for branches and prisms. I have never seen but one such candelabrum, but it is of interest to know that in October, 1921, in New York City, there were sold at auction a pair of these candelabra, listed as "Waterford," with Wedgwood bases.

Now Waterford glass is no more perishable than the old, soft paste, blue Staffordshire which was hunted out in such quantities some years ago. Indeed, when you come to special pieces, that is aside from tumblers and bottles, more care was taken of the glass than of the crockery.

As early as 1786 Waterford was sending large quantities of assorted glass to America.* In 1793, the factory sent to New York City 36,000 drinking bottles and £290 worth of other glassware. From 1796 to 1798 Waterford sent to New York 100,382 drinking glasses and £375.10 worth of other glassware. Nor was New England left out of the importations; for, in 1805, 17,280 drinking glasses and £545.14.3 of other glassware was sent thereto. In 1811 New England absorbed another lot of drinking glasses, 69,792, and £436.18.0 worth of other glass. Up to 1822 quantities of glassware, thousands and thousands of pounds' worth, were sent to this country; but after that period the amount decreased.

Still the proportions are far from insignificant. In Mr. Westropp's book, *Irish Glass*, letters are quoted showing that, in 1819, Waterford sold thousands of pounds' worth of glass in "Charlestown," Philadelphia, New York, Halifax, Newfoundland and Quebec. In 1829, a letter from Thomas Cooke, a customer in America, asks for "£150 worth of cut glass the

same as before, but adding more pints to the decanters, more wine-glasses, about ten dozen more water crocks, six dozen finger cups, ten dozen claret glasses, and a greater proportion of small tumblers to match the water crocks; twenty pounds' worth of assorted glass, but more tumblers and less wines than before, three dozen toilet bottles of different shapes, two dozen glasses with teats for nurses to feed infants from, four dozen quart and pint squares, one dozen two-gallon large mouthed bottles with tin covers, one dozen of gallon bottles with glass covers and wide mouth for powders,

three dozen quart bottles for liquids, with stoppers, one dozen quart bottles with large mouths for powders, six large globes, shape for windows or for a lamp in centre of a shop, with spangles; one large oil lamp, two small ones for counter, one dozen cruet stands with six bottles complete, and one dozen with eight bottles, but the stands to be plated."

Besides the articles mentioned here there were also made at Waterford, baskets, butter-coolers, candlesticks, cans, cream ewers, dishes, egg cups, jelly glasses, mustards, pickle jars, salts, salad bowls, smelling bottles, sugar bowls, squares, tumblers, wines and rummers, celery glasses, jugs, —all these in addition to the immense number of drinking bottles.

One of the objects of the late eighteenth, or early

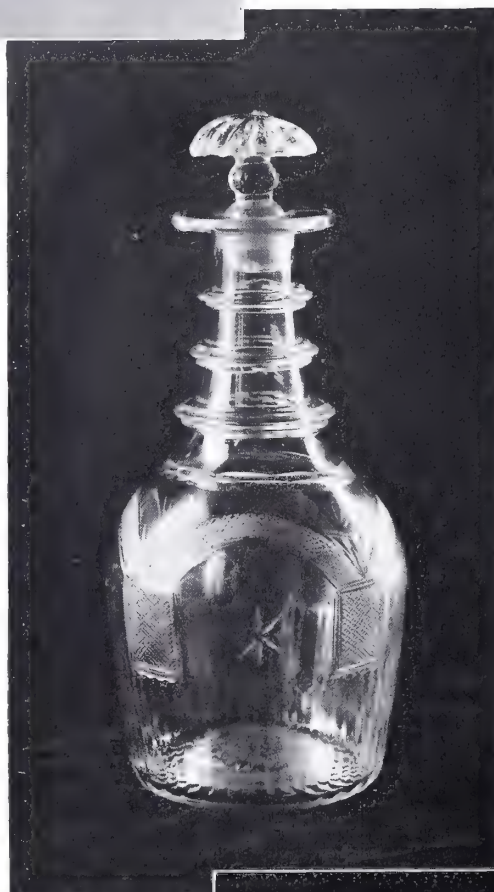


Fig. 6—WATERFORD
Marked "Penrose." Courtesy of Victoria and Albert Museum.



Fig. 7—WATERFORD
Courtesy of the Pennsylvania Museum.

*These lists are taken from the Custom House books, which are preserved in the National Library of Ireland.

nineteenth century which is most frequently found is the decanter. Kept with care, less frequently used than tableware, decanters escaped the breakage to which the former was liable. These early decanters are almost human documents so clearly do they depict the manners of the times. The necks are ringed, the bodies globular, and the stoppers often very decorative, but it is the rings which make the decanters interesting. There may be one, two, or three of these rings, usually with spaces between, so that fingers which were none too steady could get a good grip and not drop the decanter. These rings were of different designs; plain rounded, cut in diamonds, triangular cut, square cut, feathered, double or triple. While the body shapes of early nineteenth century decanters varied somewhat, as the years went by, they still maintained their ringed necks.

Much glass was made on order for old Irish families. More pieces than were needed to fill a set were run off, so that it would be on hand to supply loss by breakage, or to enlarge a set. This accounts for the fact that in Ireland, and in England as well, many pieces of this old glass are found entirely undecorated. It is also true that they were constantly trying to improve the color of the glass at Waterford. In 1832 Elizabeth Walpole, one of the partners in the Waterford glass works, says in a letter that a glass merchant of Exeter and Plymouth had told her that all the Irish glass he ever saw was dark colored, "but she told him she had sent for some Waterford glass so that he might see for himself." This letter is quoted in Mr. Westropp's book.

Most of the pieces used to illustrate this article came from the National Museum, Dublin, and all were labeled by the Director himself. The two jugs in Figure 1 are marked, "probably Waterford." As a rule this old glass is very heavy; it had to be, on account of the deep cutting. The edges of articles were seldom plain, but saw-toothed large or small, scalloped, fan-shaped or pointed. These two jugs are most typical of Irish glass, the one on the right showing what was called "lustre" cutting, the one on the left with thumb spots, and with step cutting on

the neck. But alas for calling them definitely Waterford!

Figure 2, labeled also "probably Waterford 1820-30," shows an unusual plain-edged piece. The bowl has a rayed cutting underneath the foot, a splendid fan-shaped edge, and the strawberry cutting within the diamonds which is so often confused with hob-nail. Mrs. Graydon Stannus, in her book on *Old Irish Glass*, says that much of the glass cutting was done outside the glass-houses by men in their own homes, who had cutting sheds;—a fact which accounts for the individuality of the work done.

One of the examples in Figure 3 speaks for itself, a charming little scent bottle: and the toilet bottles show variations of the popular diamond cutting. These are Waterford also. In Figure 4 are shown two pieces, "probably Cork," on right, and "Dublin or Cork" on the left. The piece on the left, a boat-shaped bowl, is of a design usually ascribed to Waterford. The leaf design, lightly cut, is of the eighteenth century, and the scalloped base is also an early characteristic. I have a bowl like this except the bowl is round; it is an heirloom, can be traced back to 1830, and family tradition has always called it English. But family tradition is almost as unreliable as collectors' estimates of their treasures. The other bowl in this picture, with heavy turn-over edge, is of a shape made in every Irish glass-works. Indeed, it has become the practice on the other side to call such pieces of Irish glass as cannot be distinguished—"Munster" glass. This covers the output from Cork and Waterford and perhaps Belfast, the Dublin glass having an unmistakable yellowish tint.

Irish glass is very tough, it sings with a clear note

when struck, and Mrs. Stannus claims for it a softness to the touch which is entirely lacking in English glass of the same period. The presence of minute air bubbles is common. I find them in many pieces, but they are far less observable in the Irish glass than they are in English glass, particularly the colored glass. The tumbler of this period, 1820-30, preserved the very generous proportions of the earlier time, and the same decorations. In Figure 5 the smallest one, on the left, is called "probably Waterford," and



Fig. 8—WATERFORD AND WEDGWOOD
One of a pair of elaborate candelabra mounted on a base of Wedgwood blue and white jasper. Courtesy of Shreve, Crump and Low Company.

the other two, "probably Cork." But the swag and line cutting on the middle one was very much used at Waterford and there are large services still held in private families in Ireland, which are known to have come from the Waterford glass-house and which have exactly similar cutting.

A charming decanter is shown in Figure 6. It is at the Victoria and Albert Museum, London, and is marked "Penrose." The triple rings and mushroom stopper are eighteenth-century characteristics, and it must have been made prior to 1799 when the Penrose works were sold.

In the Pennsylvania Museum of Fine Arts are the interesting pieces shown in Figure 7. Dr. Samuel Woodhouse, Jr., Acting Director, is rather inclined to follow the example of the director of the Dublin Museum and call them "probably Waterford." The tall glasses with domed bases are unusual, but knopped stems like these are seen on candle and taper sticks, which were made in quantities at Waterford. The decanter with its step and diamond cutting and ornamental stopper, also shows patterns used at Waterford.

During many years candlesticks, wall lights, candelabra, and chandeliers were made in immense numbers, both on private order and for stock, at Waterford. A peculiarity of the Waterford drops is their oval shape. Figure 8 has been used before in *ANTIQUES*, but can well be shown again. It is one of those candelabra already mentioned with Wedgwood bases and Waterford fittings. The oval drops are easily seen. Candelabra were also made with the square drops which form the chains of colored glass, either blue or amber, but are less attractive than the crystal. These lighting fixtures were made in infinite variety, for one candle or many, with drops or without, with arms or hand-bent branches, with stars, spear-heads, or crescents as top ornaments. Some of the chandeliers were eight feet long and weighed over two hundred pounds; they were made on iron rods covered with silver tubing.

General Washington, always eager and alert to adorn and beautify his home, had many of these beautiful lighting fixtures. Some of them still hang on the walls at Mount

Vernon, and there are others in the Smithsonian Institute at Washington. There must be others stowed away somewhere in this country.

In handling this old glass it is remarkable to see how sets which have come down in families vary in color. Neither are the patterns always identical. In the eighteenth century very little engraving was done on Waterford glass, and Mrs. Stannus, in her book, *Old Irish Glass*, says that this little was done by itinerant journeymen who traveled about from one glass-house to another, taking their little box of copper wheels with them. These wheels, which they used for the engraving, were so arranged that a small boy turning a crank supplied the motive power. Coats of arms, crests, initials, and even whole names were the forms of decoration used.

Mrs. Stannus also gives the name of a man who did the best gilding as John Grahl, and the date of his work as about 1786. This gilt has the merit of being wear-resisting, and will not scrape off. I have never seen any gilding on old Irish glass, and doubt if much so decorated got over here.

Every writer on old glass, and every collector as well, deplores the increasing number of fakes. Not only does the collector have to guard against the modern ones, but there are fakes, or copies, call them what you will, which go back to the days when Irish glass was in its prime. These pieces, commonly of Continental origin, were sent not over here, but into England and Ireland as well. The modern ones come from France, Germany, Belgium and Holland, and recently some have come from Bohemia, but these latter can, it is said, be distinguished by a pinkish tinge.

The only training for the collector who would guard against imposition is the constant handling of old and authentic pieces: not only the eye but the hand must be trained. Color, weight, brilliancy, imperfections to be expected, irregularities both in shape and decoration, and signs of true wear, character of the seller, and history of the piece,—well, these are some of the points to be considered by the one who would engage in the delights of collecting old glass!

NOTE.—Of the two works of reference cited by Mrs. Moore, that by Mr. Westrop is most exhaustively complete, that by Mrs. Graydon Stannus* is most readily accessible to the collector. It has the merit of comparatively low price and of great wealth of illustration, some sixty plates showing several times that number of examples of Irish glass. The really great period of Irish glass making, Mrs. Stannus assures us, did not arrive until the second quarter of the eighteenth century. As to the color of the early product, there seem to be differences of statement, if not of vision, among various authorities. It will be observed that Mrs. Moore, quoting the word of Dudley Westrop, says that Waterford does not exhibit the blue tint hitherto ascribed to it. Mrs. Stannus speaks of its "beautiful, dark grey-blue tint." Others have observed that its color is not unlike the faintly smoky aftertaste of Scotch whiskey. Elsewhere Mrs. Stannus remarks that the "mysterious grey color" is a common characteristic of Cork, Dublin, and Waterford glass. A yellowish tinge is sometimes apparent in the glass of Cork. She ascribes to Waterford an occasional "cloudy bloom," a surface deposit which, while removable, has a way of returning.

However this tint may be described, it was first viewed as a blemish, and subsequently came to be looked upon as a desirable proof of superior lineage. Mrs. Moore makes very evident the fact that Waterford and Irish glass are not synonymous terms. There were many factories in Ireland. Mrs. Stannus cites: Antrim (1755-1790), Belfast (1781-1870),

**Old Irish Glass*, by Mrs. Graydon Stannus, New York: Frederick A. Stokes Company, price \$5.00.

Cork (1783-1844), Dublin (1630-1896), Drumree (1771-1776), Newry (1790-1847), Waterford (1729-1852), Portarling (1670). For reasons which Mrs. Stannus does not state, the glass industry in Ireland died out about 1896.

Mrs. Stannus makes quite clear what, in Mrs. Moore's article, appears an almost contradictory statement; namely, that the Waterford glass houses were at work from 1729 to 1852, yet that no glass was produced from 1740 to 1783. In a note she observes that, whereas, according to official records, the Waterford glass houses were closed down from 1750 to 1780, yet that a great deal of existing glass from this period displays all the characteristics of Waterford. So many things in this world are officially dead, but unofficially alive that one is inclined to accept Mrs. Stannus' word on the subject without much further consideration.

Records of glass workers' wages in Ireland as quoted by Mrs. Stannus are interesting. Unfortunately, she does not give dates or places. Perhaps the figures would hold for all factories in Ireland during a good part of the eighteenth century; perhaps they would not.

The illustrations which follow Mrs. Stannus' text are in every way excellent, large enough for easy study, clearly photographed and sufficiently well printed. The student will quite naturally be surprised at the sheer mass of many pieces attributed to the eighteenth century, and at the light gracefulness of others attributed to the nineteenth. A chronological analysis of patterns might be really helpful, but perhaps Irish glass, like other things Irish, defies both chronology and analysis. Quite evidently it defies unreservedly dogmatic statement.—THE EDITOR.

PERIOD 1600 TO 1700

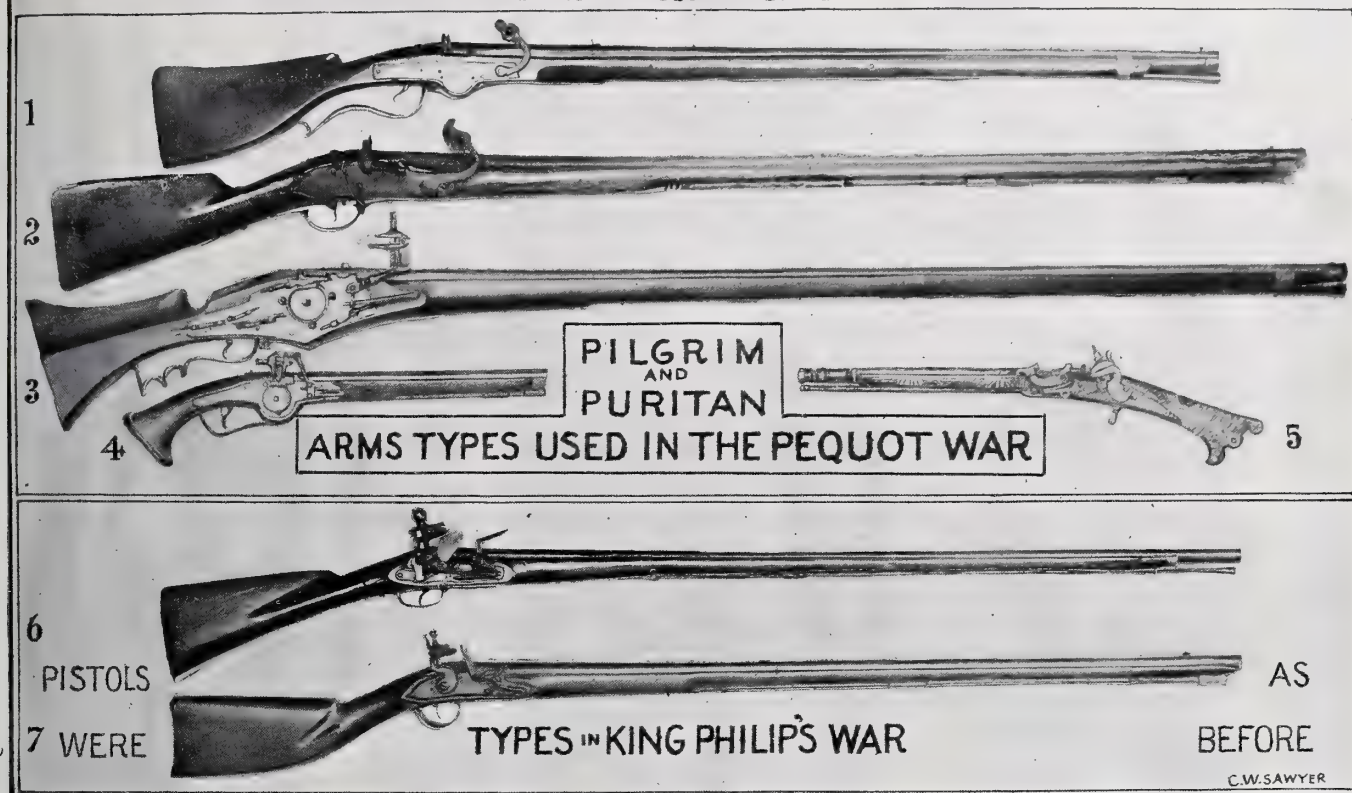


PLATE I

Period Firearms

By CHARLES WINTHROP SAWYER

THIS is an age of hobbies. Some people have the golf hobby, some are dry-fly fishermen, some are dry without being fishermen, and more yet are "antiquers." Of all the hobbies, the luckiest recent one, except the dry hobby, is that of collecting old firearms. Literally thousands of Americans are already riding it, enjoying it, and getting into trouble in the process. But besides the avowed arms collector, there are other classes of persons who get into trouble when they try to "place" old arms; that is, try to assign to the specimen the correct period of its use.

There is, for instance, Mr. Householder—and he is legion—who seeks, for fireplace decoration, such arms as were used in this country's early wars. He inquires here, there, and everywhere, what sort of gun his ancestor used in the Pequot War. Nobody knows. Finally he buys the best-looking flintlock musket he can find. Thereafter, he proudly informs his friends that the gun is, if not the very one, then very like the one that his ancestor, Myles Standish, used in the period of 1600 odd. One day he tells this story, innocently, to an arms expert: notes the coming of a queer expression—partly tolerant and partly quizzical and sceptical: and realizes that something is wrong.

"Is it possible that I am wrong?" asks Householder.

"No, indeed," replies his friend, "you're all right, boy, it's the gun that's a bit wrong. Nothing serious, you know, old top; merely an error of wrong kind, size, shape, and a

couple of centuries of time. Want to check up? Scrape off the rust right here and you will find the maker's stamp, 'M. T. Wickham, Phila., 1831.' Fear we can't 'Myles Standish' that."

Then, besides the collectors and the householders, there is that large and unassorted class which includes historians, authors, artists, illustrators, sculptors, *et cetera, ad infinitum*, who are also in trouble whenever it is necessary to portray an American period-firearm. They are always making mistakes that are shameful and, sometimes, costly.

Why are American period-firearms a mystery, a joy, and a trouble? Because of the overlapping of styles of arms and periods of time: the use, at certain times, of sporting arms in war, and, at other times, of military arms for sport: the use by Americans of other nations' standardized out-period arms; and yet other mix-ups. Then, to make confusion worse confounded, as firearms have been much in use in enormous numbers for over five hundred years, there are in the neighborhood of thirty-one thousand different kinds to pick from.

Further, in seeking information, the inquirer is usually sure to question that particular individual who knows-it-all and so gets everything in a muddle. He is like the banker's clerk, Major of Ordnance in the last war, who didn't know one end of a gun from the other until he was commissioned a major, and three months later stated that he knew all about firearms.

So there you are. Or, rather, there you were. But never again. For now along comes ANTIQUES with this ready-reference treatise, which, from the thirty-one thousandodd specimens, shows thirty-one arms so individual and so typical that they are unmistakable specimens of period-firearms.

Now you can hang above the mantel-shelf your "ancestral musket" and have it right. Now, historian and artist, you can picture the right gun in the hand of the pioneer Thanksgiving turkey hunter or the Concord Minute Man. Your troubles are over. Bow, please, a low bow, to ANTIQUES, pioneering for your benefit in a new field. And then look at:

PLATE I. The upper portion illustrates the period of Myles Standish who died, at the ripe age of seventy, or thereabouts, in 1654, in spite of Indian arrows and Pilgrim guns. During his long life he had a lot of guns and still had ten when he passed away. Look at pictures, *Numbers 1, 2, 3, 4, and 5*. The arms shown are all true to the times of the Pequot War—before, and somewhat after. Myles and the other Pilgrims, and many of the Puritans, used

just such arms as these. Also many other sizes and shapes more confusing to you than these selected ones.

If you could own any one of the lot which would you rather have? The matchlock and wheellock muskets now are full of romance instead of bullets. The wheellock pistol before it came to America may have been used by one of Cromwell's Ironsides. But look at that all-metal snap-hance dag, richly shaped and elegantly chiseled and incised; just such a pistol as a warlike and well-to-do Pilgrim leader used and treasured.

Now, for a change, look at the variation in types that came between the Pequot War, 1637, and King Philip's War, 1675. You observe that the earlier, slower, and more cumbersome muskets, used by the Colonists in the first quarter century of their precarious existence, have been replaced by quicker snaphance and flint weapons. Also take note that these arms still have *no* bands around fore-stock and barrel, but have *pinned barrels* like the earlier ones. Showing 1600 to 1700 period guns with banded barrels is one of the artists' commonest mistakes.

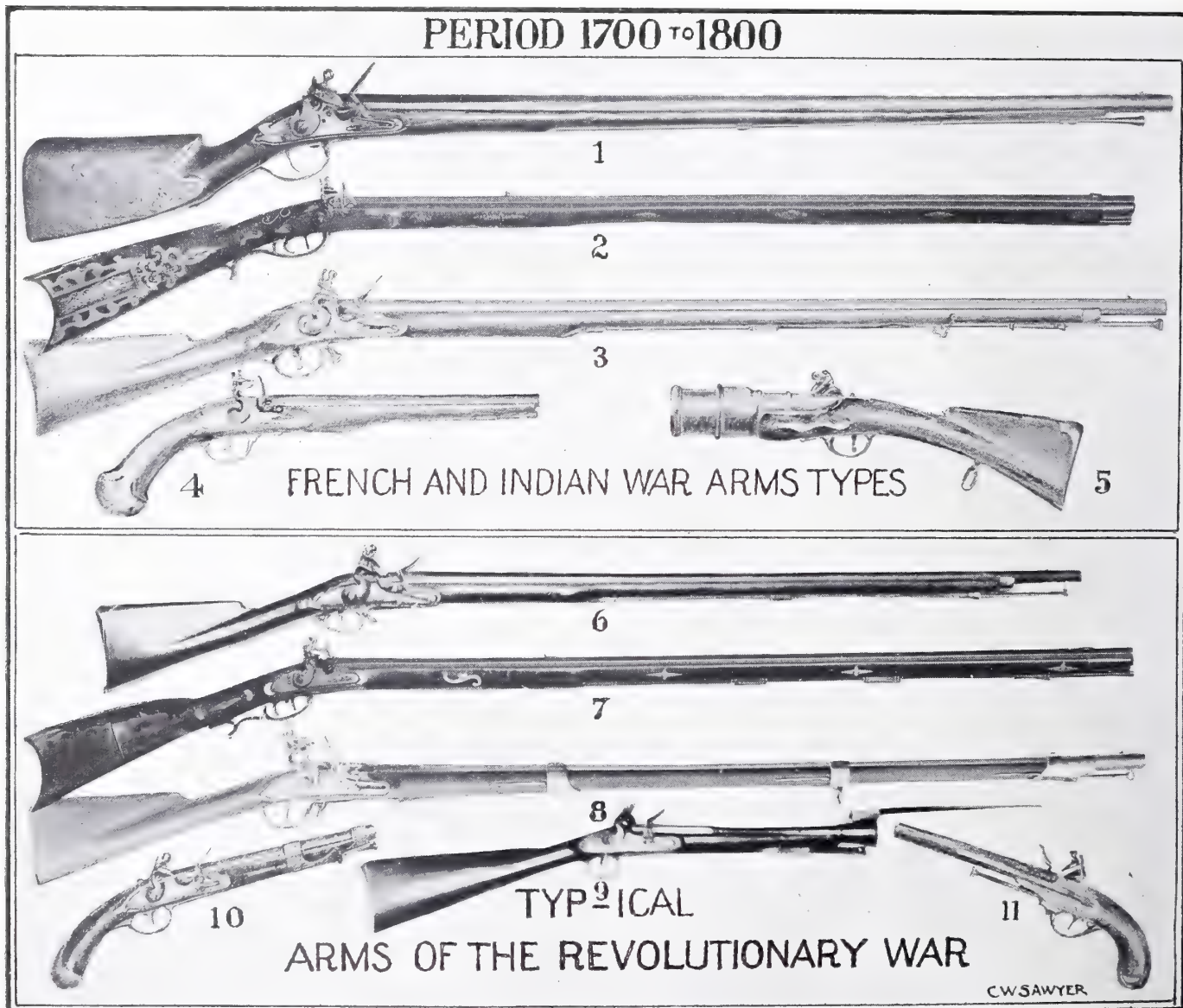


PLATE II

PLATE II. Here we see one gun (*Number 1*) of the old type, while all the others are different. *Number 1* could have been used by King Philip himself, and again in the early eighteenth century; for a flint-lock musket was good for at least sixty years of service, if treated well and not used continually. Our Colonial ancestors who were militia soldiers under Queen Anne and King George I were mostly equipped with muskets similar to this.

Number 2 shows the first distinctly American firearm—an early Kentucky rifle. All previous arms made in America followed European designs, but the Kentucky rifle was designed in Pennsylvania to fit the unusual conditions of pioneer life in America. Almost unmodified, it served Americans with the best of all arms for about a century. Meanwhile,

Number 3, the old form of Brown Bess, was the basic arm for both militia and regulars, from about 1730 until the Colonies became the United States. This was the Grenadier size, reaching from the ground to the chin of the average soldier. You can easily tell it in a picture from the smaller—light infantry—size because it has four ramrod thimbles.

Number 4 shows the principal type of army pistol. Its bore was small at this time. Later on, pistols of somewhat similar outline were used, but they were of large bore—often three-quarters of an inch.

Number 5 shows the grenade thrower used by Grenadiers. This sort of small cannon threw bombs at the enemy. It was considerably used during the French and Indian Wars, and was rarely used afterward, so that it is an uncommonly good representative of a period-firearm.

In arms typical of the period of the Revolutionary War we begin with two already familiar. *Number 6* shows the small Brown Bess musket, land service pattern, used by light infantry. This pattern has only three ramrod thimbles, and its length is only about four feet six and one-half inches. Both American and British soldiers were largely armed with it. In choosing a specimen of this musket for this period be careful that it has the form of cock shown in the picture; later issues had a modified lock with a reinforced-jaw cock.

Number 7 is another Kentucky rifle with a form of butt popular in the period of the Revolution.

Number 8 is commonly called the "Charleville Musket." This was a regulation French government arm, Model 1763, having points of superiority over the Brown Bess. It was a favorite with American soldiers of the Revolution. Quantities of these muskets were purchased, and were issued to our soldiers.

Number 9 shows a blunderbuss. Blunderbusses, with either brass or iron barrels, with and without bayonet, with circular muzzle and elliptical muzzle, were much in use during the Revolutionary War by American privateersmen.

Numbers 10 and *11* are French military pistols, purchased. These two types are the only ones readily recognizable as of our Revolutionary War use. *Number 10* is Model 1773; *Number 11*, Model 1777. Note the shapes, the bands on *Number 10*, the belt hook and the metal frame of *Number 11*. French government arms have the date when they were made stamped on them.

Beginning with 1800 our American soldier ancestors used arms made by our government, or for it under con-

tract by American arms makers. There is a complete absence of European arms and types among those shown on PLATE III. *Number 1* shows the United States rifle, Model 1800; our first regulation military rifle.

Number 2 is still another Kentucky Rifle, with a third type of butt. Ever hear of the Battle of New Orleans? Look it up: one of the deadliest one-sided battles ever fought. Kentucky rifles won it.

Number 3 is the United States pistol, Model 1806, made at our Harper's Ferry armory, and stamped on the lock plate with the date of manufacture.

Numbers 4 and *5* are two types of our Model 1810 pistols, one having pinned and the other banded barrel. Both of them were made under contract for the United States by S. North, of Berlin, Connecticut, and bear his stamp. You can't mistake them: there are no better War of 1812 types.

Now for the Mexican War of 1847. Of course your grandfather was in it and you have the identical sawed-off, cap-lock, muzzle-loading shotgun with two barrels, with which he habitually shot peons in the west end when they were running east, two at a lick. Put it in the ash-can. We were still in the flint-lock stage, barring an exception or two. Some of the American Expeditionary Force in 1847 were armed with

Number 6, the United States rifle, Model 1817. Distinguish it, in a picture, from a musket of the time by the oval patch-box cover and by the rear sling swivel attached to the curved end of the guard tang.

Number 7, United States rifle, Model 1819, also used in the Mexican War—and, like *Number 6*, of course, used in our earlier Indian troubles—was a breech loader, but not a metallic cartridge user. See that little spur sticking down in front of the trigger guard? Press rearward on it and up tilts the breech block for a load of powder and ball.

Number 8 shows the United States musket, Model 1822. Identify it by the shape of the butt, the comb of which merges with the upper line of the grip. Note the rounded face of the metal parts of the lock. On our earlier muskets those surfaces were flat. This model of musket is the chief offender among period-firearms. A few years ago one was exploited as the identical gun with which Israel Putnam invaded the den of the wolf some half century before this model was made. Mr. Householder bought one as being Myles Standish's gun.

You will find this type scattered all over the country in the hands of statues of soldiers of the Revolution. An innocent ruralite will sell you one with a burnt stock as the identical musket which Joan of Arc held when she was burnt at the stake. If you are credulous enough ever to be imposed upon again with this model of musket you deserve, yourself, to be burnt at the stake.

Number 9, United States rifle, Model 1841. Now we have come to a real gun, sure and serviceable in any weather. Cap lock. Large brass patch-box cover. Date when it was made stamped on the lock plate. Looks a little like a later model, but observe these features and also the shape of the brass front band and you will have the right gun. Perhaps it was the only cap-lock military gun used in the 1847 War. If you must hold to cap lock for the Mexican War, put this gun where the sawed-off shotgun used to be.

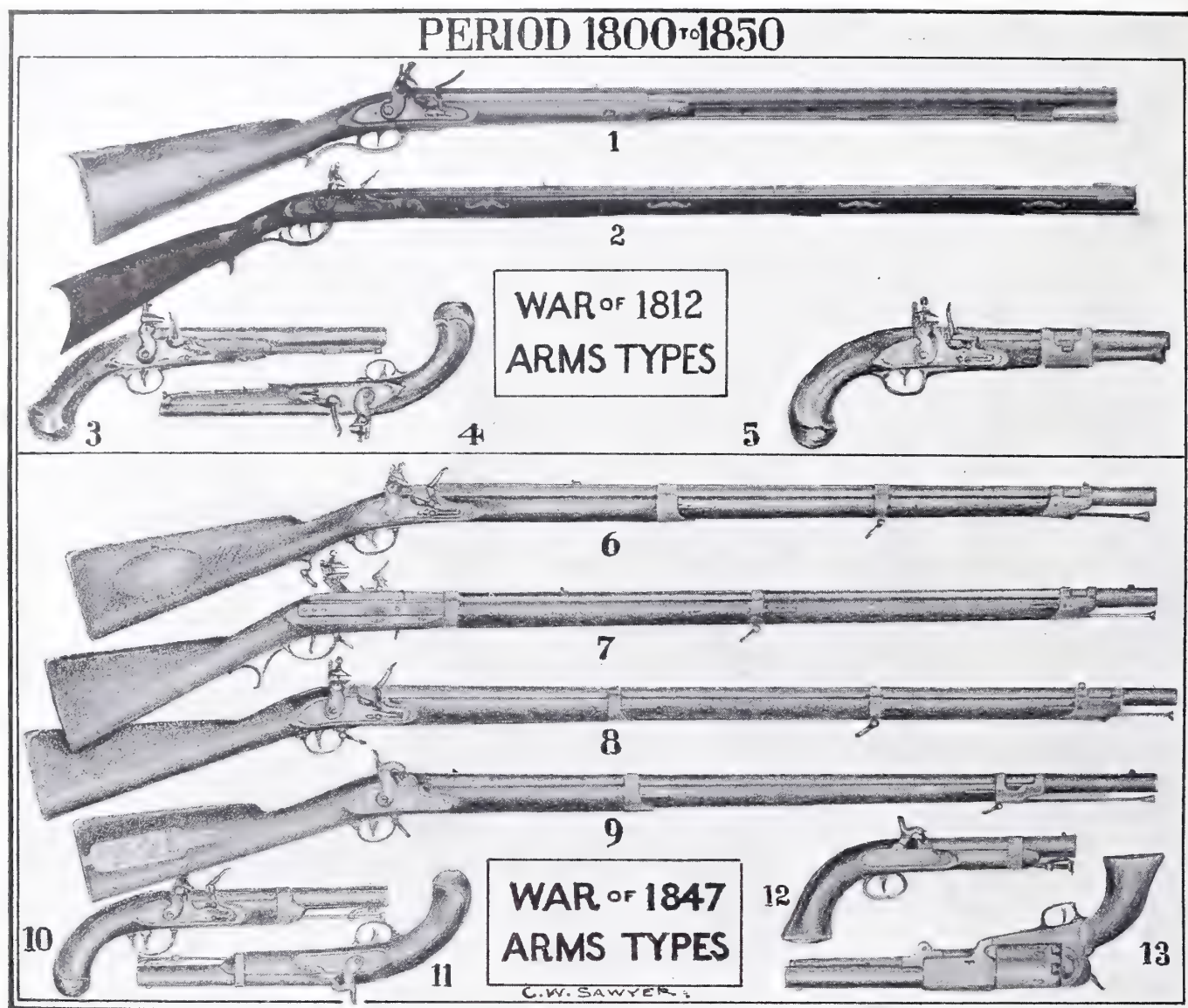


PLATE III

Number 10, United States pistol, Model 1836.

Number 11, United States pistol, Model 1842. Similar to Model 1836 in size and shape, but made cap lock instead of flintlock.

Number 12, United States pistol, Model 1843. Distinct in size and appearance from the other two; and has, also, the unusual feature of the hammer hung inside the lock plate. Some were smooth bore and some were rifled.

Number 13, United States pistol, Model 1847, marks Uncle Sam's first long stride from single shot arms to repeaters. This was our first military Colt revolver, and it marks the beginning of the Modern Period, and, therefore, the end of this ready-reference for period-firearms.

Except for fourteenthly. No bouquets are expected, but

please don't throw cabbages. Pray, pardon the lack of mention of all your favorite old guns and pistols. And sad indeed is the omission of pictures, descriptions, stories, and the glamour and romance of beautiful sporting arms. Please remember that nobody but an expert can, even after minute examination, assign to a definite period of our history all the elusive, beautiful old guns and pistols that all of us love so well. *Multum in parvo* was the counter-sign for period-firearms. If you want more, as a normal man does, go to books. And keep on collecting guns. To be healthy and wealthy and wise, be, or become, a "firearms-fan." Bear in mind that a small fortune has been offered as a prize for a receipt to end war: and think how rare these weapons will soon become!



Private Collections of Ship Models

Part II

By HENRY B. CULVER

IN this country, from pre-Revolutionary days, miniature ships have contributed their part to the decoration of many homes, notably those of the seamen by whom the little vessels were occasionally fashioned in the leisure hours of long voyages. But whether there was any attempt, until comparatively recent times, actually to form collections in this country seems doubtful. But of late years, many artists, appreciating the decorative value of the ship model, have begun to gather together the productions of sailormen, employing them (the models, of course, not the seamen) as decorations in their studios.

Mr. Carleton H. Chapman, the marine painter, has frequently used his collection to assist in visualizing the scenes depicted upon his canvas. Mr. Irving R. Wiles, although not a marine painter, has soothed the tedium of many a long sitting by visions of sea romance inspired by his varied and exquisite miniature examples of marine architecture, sailing before windless breezes and over waveless seas, in the delightful atmosphere of his studio.

Mr. Wiles is more than a mere collector; he is a student of naval archaeology. His library contains nearly all of the standard works on ancient ship construction, as well as copies of many of the more rare items; and as he is, himself, a skilled craftsman, he is able alike to carry out delicate repairs upon the antique ships which adorn his studio, and further to enrich it with just and exact examples. To illustrate: Mr. Wiles has built a fine scale model of a Hudson River sloop (Fig. 12). It is to be doubted whether it would ever be possible to find such a model in the open market. In this Mr. Wiles is earning for himself the thanks of ship-model posterity, because it is only in such manner that knowledge of the appearance of types now obsolete and fast disappearing can possibly be perpetuated. Mr. Wiles has also written authoritatively

upon the subject of ship models and is one of the few persons in this country fully qualified so to do.

One of the finest examples in Mr. Wiles' collection is shown in the illustration (Fig. 13). It represents an English warship of about the middle of the eighteenth century and would be classed as a fourth rate. It will be noticed that, at this date, the jib boom with a single spritsail yard

has supplanted the spritsail topmast and yard; that the beak-head has become much shortened; that the figure-head, formerly of almost any subject, has now become the typical lion; and that the hawse holes are above the main wales. The quarter galleries show the Georgian influence and all of the decoration has become simplified. The lateen form of mizzen yard has not yet been replaced by the fore and aft driver or spanker. In this example there are no bulwarks about the quarterdeck, but metal stanchions and life-lines give protection to the sides.

Studdingsail booms have made their appearance as a part of the regular equipment of the vessel; the main wale consists of a single band widened, instead of two separate narrow wales, and the sheer is much flattened. With a few exceptions, this type of warship was to persist, with slight alteration, for more than fifty years. Great skill in the execution of the rigging is shown on this little ship.

Mr. Wiles' studio also contains fine examples of the lesser objects of the marine architect's skill, such as ships, boats, pinnaces and barges. Take, for example, the charming little pinnace shown in Figure 14. Every detail has been carefully carried out with a justness of proportion which, in the illustration, gives the illusion of full size to an object not twelve inches long.

Another student, craftsman and connoisseur is Clarkson A. Collins, Jr., of New York City. He is one of those who is determined never to be satisfied with any "good enough"



Fig. 12 — HUDSON RIVER SLOOP
Model of a rapidly disappearing type. Constructed and owned by Irving R. Wiles.



Fig. 13 — ENGLISH WARSHIP (Mid-eighteenth century)
Illustrating important characteristics that became standard for half a century. Owned by Irving R. Wiles.

explanation of a knotty point in the rigging or in the construction of the sailing craft of by-gone days. For it must be understood that it is a comparatively rare occurrence for a truly old ship-model to come into the hands of the connoisseur-collector in apple-pie order. Objects of such extreme intricacy of detail and delicacy of construction are easily broken either in transit or by the careless handling of dealers and packers. Too often an old model, having become dilapidated in the course of time or from bad usage, is brutally attacked (the phrase is used advisedly) by the would-be restorer. Usually a latter-day sailor, with no knowledge of the usages of former times, is requisitioned for the perpetration of this outrage. His heavy and ignorant hand often does almost inestimable damage to the broken remains of the old parts. The dealer argues that most customers prefer models trig and complete in rigging and equipment to broken and unkempt wrecks. But, like the true collector of antique furniture, the sapient ship modelist prefers his purchases to be "in the rough." He can then, if he has the skill, make the restoration himself; or, if not, he can hire talent equal to the occasion. Thus it frequently happens that the restoration, obviously incorrect, must be removed. But what to put into its place? If only the broken parts had been left untouched!

Clues furnished by the remnants, if any, left by the so-called restorer must be first resorted to; other examples of the same type and period are examined; old prints and documents are studied, and then, if all of these fail, final dependence must be placed in common sense. At all of this, Mr. Collins is a past master.

Let us examine his superb model of an English fourth-rate line of battle ship (*Frontispiece*). The vessel for which it served as a plan in three dimensions mounted 52 guns and carried a crew of about 380 men. The model was constructed about the year 1690. Although it has not yet been identified, its date may be approximately fixed by the form of the bulkheads, the circular wreath decorations surrounding the gun-posts, the shape of the stern lanterns, and many other characteristics. In one particular it is almost unique. That is in the framed awning over the quarter deck. We know that these awnings were popular in the British navy at one period, until they were finally abolished by an Admiralty order. A model showing such an awning frame is indeed a rarity.

It was the custom to mount the models of this period upon fine cradles, usually (as in this example) designed in the form of dolphins. The beautiful rigging which once graced the model's spars with cobweb of lovely lacy has unfortunately perished with age, but the spars are still stout, the hull is strong (notwithstanding the old ship model's worst enemy, the wood borer), and many of the old blocks are still in existence.

Another interesting item in Mr. Collins' collection is the Dutch East Indian model, *Valkenisse* (Falconer) (Fig. 15). It was the custom with the Dutch of this period to place the date of the ship's launching upon the stern. The nationality of the craft would be apparent, however, without the inscription or the two cartouches on the stern transom. The curious lap-streak effect on the upper bulwarks and the flat tuck are unmistakable indications of its Netherland origin. The modified strap work and the acanthus leaves of the decorations show the influence of the earlier styles, when he who was to become William III of England was still Stadholder of Holland. It is unfortunate that more of the ship is not shown in the cut. The rudder seems to be a restoration.

The fully planked construction model (Fig. 16) is that of an English seventy-four-gun ship. The great simplification of the decoration, the raised chainwales, the permanent waist gang-ways and the form of the beak-head



Fig. 14 — PINNACE
So finely proportioned as to give the illusion of full size to an object not twelve inches long. Owned by Irving R. Wiles.

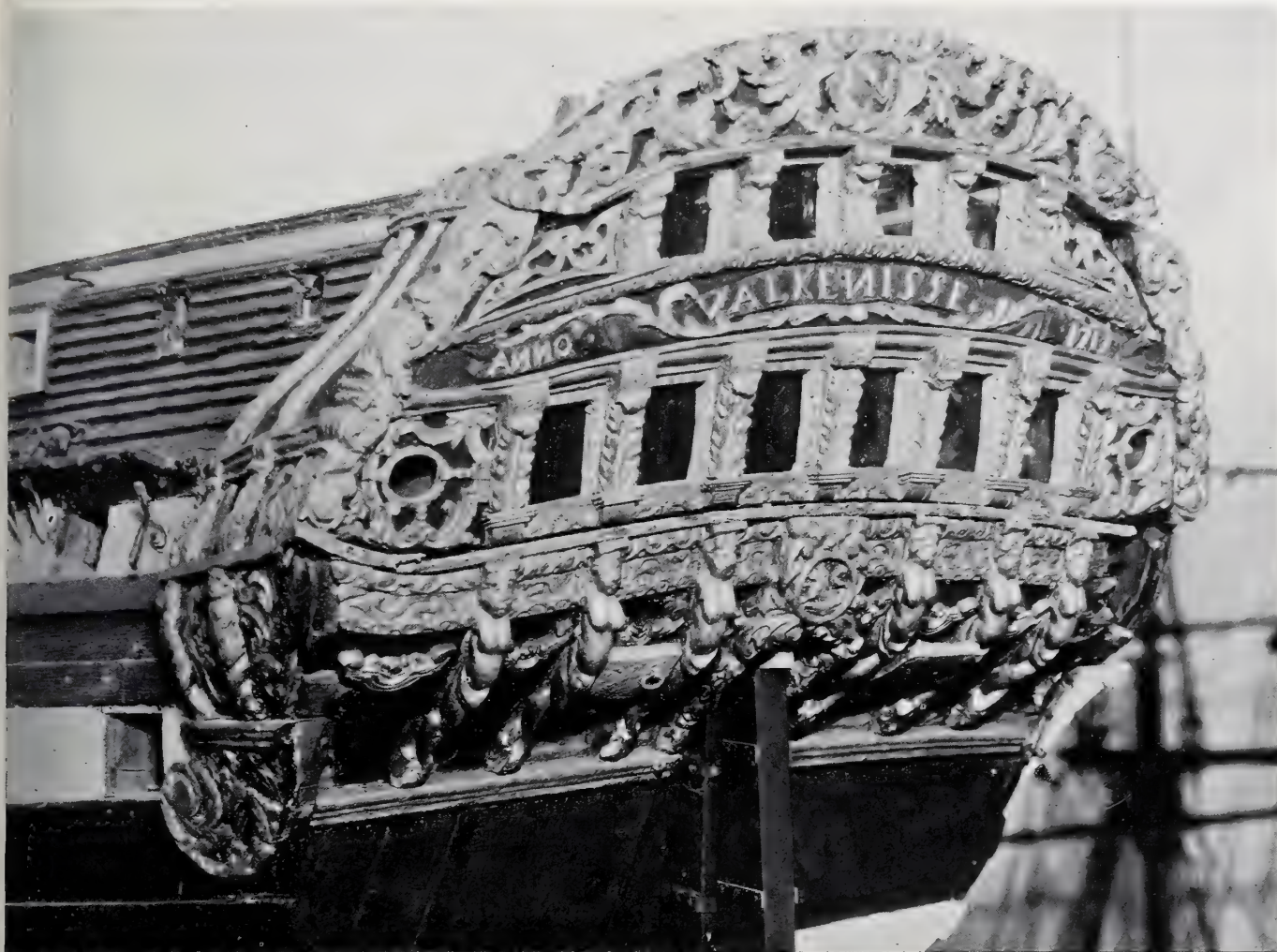


Fig. 15 — THE VALKENISSE (1717)

Detail of stern decoration of a Dutch East Indiaman. Owned by Clarkson A. Collins, Jr.

all show late seventeenth century characteristics. Quite an unusual feature is the high open guard-rail on the sides of the quarter deck.

This was the type of vessel that, a little later, the British Navy razed or cut down, removing the decks from the fore-castle and half-decks and wholly demolishing the quarter-deck so as to convert the ship nominally into a frigated, i.e., a ship carrying all its cannon on two flush decks. So altered, such a vessel could carry about fifty guns of rather heavier caliber than would have been her armament on the two aforesaid decks, if she had remained the normal seventy-four. It was the superior fighting qualities of our American frigates, the *Constitution*, the *President* and others of the same type which forced this change.

The fine rigged model (Fig. 17) shows the high plane reached by naval architecture in France in the closing years of the eighteenth century. This ship, *L'Invincible*, of the year 1784, was one of the most powerful war-vessels of her day. She had a gun-deck length of 196 feet and 6 inches, and displaced 2,574 tons. Mounting one hundred and twenty cannon and carrying a crew of over one thousand men, she was at that time almost, but not quite, the last word in naval construction. It is not to be wondered that the naval constructors called upon to build a navy

for the newly established United States of America should turn to France for patterns and methods.

The model shows the great fabric of the actual ship in all its details. Even in diminutive size it is impressive, so just are its proportions. This model is still in process of repair. The martingale seems to be missing and the form of the driver is that of a style in use at a later period than that of the launching of the ship, but it is quite probable that the rigging may have been added to the hull at a later date.

As catholicity is the keynote of all truly great collections, the workman-like model of the two masted schooner *M. C. Ames* (Fig. 18) certainly deserves a place in such a gathering as that of Mr. Collins. No more graphic presentation of the sturdy form of this well-known type of American coastwise craft could be given. If a painted ocean can be visualized as sustaining this craft, one might well imagine it as a full-sized vessel lying becalmed anywhere along our coasts! Everything is carried out exactly as it should be, from the chain bobstays to the patent steering gear. There is nothing that smacks of the "shop" about the model; it is wholesome and business-like.

Mr. Collins is also the happy owner of a model of the *Earl Howe*, an eighteen-gun cutter of 1763, the only ex-



Fig. 16 — ENGLISH SHIP (Mid-eighteenth century)
Fully planked construction model: 74 guns. Owned by Clarkson A. Collins, Jr.

ample of such a vessel on this side of the Atlantic; a model of a Dutch Pavillion Poon of the early nineteenth century; a twelve-gun brig on a slip ready for launching, bearing the name of the builder, "H. Horn, Modeller, Portsmouth" and stated to have been graciously accepted by Her Majesty (Queen Victoria), 1838. To recount the full tale of all his models would require almost a complete history of European and American shipping for over two hundred and fifty years.

To one whose high mission it is to direct the destinies of one of the greatest enterprises of international communication, it is not surprising that the collecting of ship models has made a strong appeal. Newcomb Carlton has surrounded himself with miniature ships, both many and fine. His spacious offices on one of the upper floors of the Western Union Building on lower Broadway are a veritable marine museum. Here one may see not only five scale-models of the latest types of steamer for laying transoceanic cables, but numerous examples of ancient sailing

ships, in miniature and counterfeit presentment, on canvas and paper.

Personally, he says that steam vessels do not appeal much to him, but you will find, nevertheless, that his collection contains several models of the earlier types of steamers. Notable is that of the *Great Eastern*. When launched, in the year 1859, she was the marine wonder of the world. Now she is dwarfed almost into insignificance by such monsters as the *Leviathan* and *Majestic*. Her tonnage of 22,500 gross tons, her length of 692 feet, and breadth of 83 feet, were, to the public as well as to the mariners of her day, astonishing figures. Her engines, consisting of one unit of four oscillating cylinders for the paddle wheels and a separate four-cylinder unit for the screw propeller, developed together nearly 6,500 horse-power then an almost unbelievable amount of energy. But she accomplished a feat, several times attempted by other vessels and as often resulting in failure, that of laying the first transatlantic cable. Peace to her memory!



Fig. 17 — L'INVINCIBLE (1784)
A French war sloop. Almost the last word for its day. Owned by Clarkson A. Collins, Jr.



Fig. 18 — THE SCHOONER M. C. Ames
A fine representation of a well-known type of craft. Owned by Clarkson A. Collins, Jr.

But the model (*Fig. 19*) will preserve, and in days soon to come—when no man living can testify of his own recollection that the deed was accomplished—will show, more graphically than any writing or picture, what she actually was and why she succeeded where others failed.

In the days of the Napoleonic wars, when naval prisoners in England fabricated in their barracks the wonderful bone and ivory models of which nearly every representative collection shows one or more examples, there seems to have been a considerable vogue for ship models. This demand seems to have led to the establishment of one or more workshops or studios where quite small models,

they not infrequently bear English names. Usually, as in this instance, they are displayed upon bases ornamented with split-straw work, a craft carried to a high degree of excellence by the prison artists. Many of the bases are marvels of ingenuity, often surrounded by delicate galleries of pear wood, bearing vases filled with straw flowers, the sides and top of the base being covered with designs in split straw:—panoplies of arms, cities, castles, ships, light-houses, etc. Usually they are enclosed in small glass cases, the woodwork in mahogany, the back showing a painted seascape.

The forerunner of this type is the not uncommon prison-

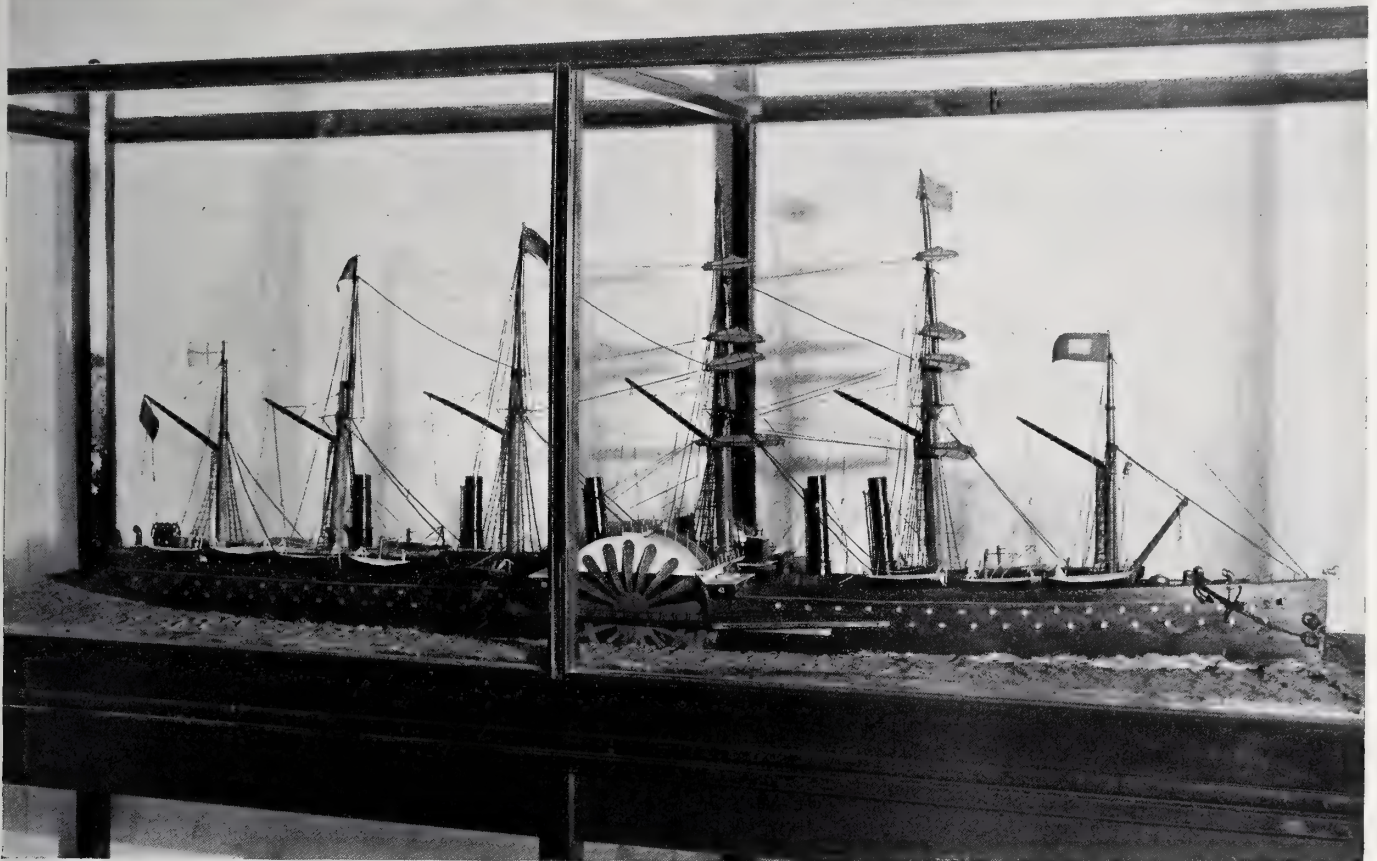


Fig. 19 — THE GREAT EASTERN (1869)

The vessel used in the first successful attempt to lay the Atlantic cable. Owned by Newcomb Carlton.

never much more than twelve inches long on deck—all of remarkable similarity in treatment and technique—were made in considerable numbers. From the nature and quality of their workmanship it is doubtful that these models could have been produced in prison barracks. The fineness of the finish, the undoubted employment of instruments of precision and shop equipment in their fabrication, and the diversity of materials used would, indeed, seem to preclude that possibility.

These models, some very minute but all most strictly scaled, are constructed principally of boxwood and pearwood. Those portions of the ship which would normally be painted black are of ebony. They are copper sheathed, and sometimes the minute full modelled decoration is polychromed. Such a model is shown in *Figure 20*.

The examples are usually of French design, although

made bone-ship model shown in *Figure 21*. These little vessels must have been produced, in quite considerable numbers, during the first decade of the nineteenth century. They vary in type from frigates to one-hundred-and-twenty gun ships, and in length from two or three inches to four or five feet. They are of all degrees of fineness of workmanship and the names of several of their constructors are known.

Mr. Carlton's example shows the usual technique of bone underbody, black whalebone wales and trimmings, the elaborate French type of martingale, the railed waist and a faithful exposition of the deck fittings, albeit these are somewhat exaggerated in size. The ship's boat is here displayed in an unusual position, as the ship's waist between the fore and main masts was the most convenient and customary place for stowing boats. The striking con-

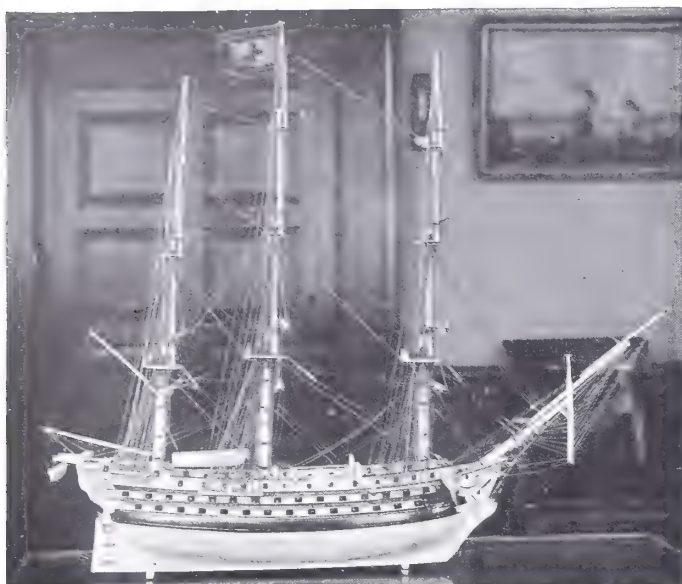


Fig. 20 — BONE MODEL (early nineteenth century)

Perhaps the work of naval prisoners, but more probably turned out in a well-equipped shop. Owned by Newcomb Carlton.

trast of black and white employed in the construction of these little bone ships has always appealed to the public and few prominent collections fail to show one or more specimens.



Fig. 21 — BONE MODEL (first quarter nineteenth century)

Forerunner of the type shown in Figure 20, and probably of actual prison-make. Owned by Newcomb Carlton.

The finest example of Mr. Carlton's collection is the exquisite clipper-ship model shown in Figure 22. Not only is it an accurate scale reproduction of a vessel, it is a most remarkable example of craftsmanship and of artistic de-

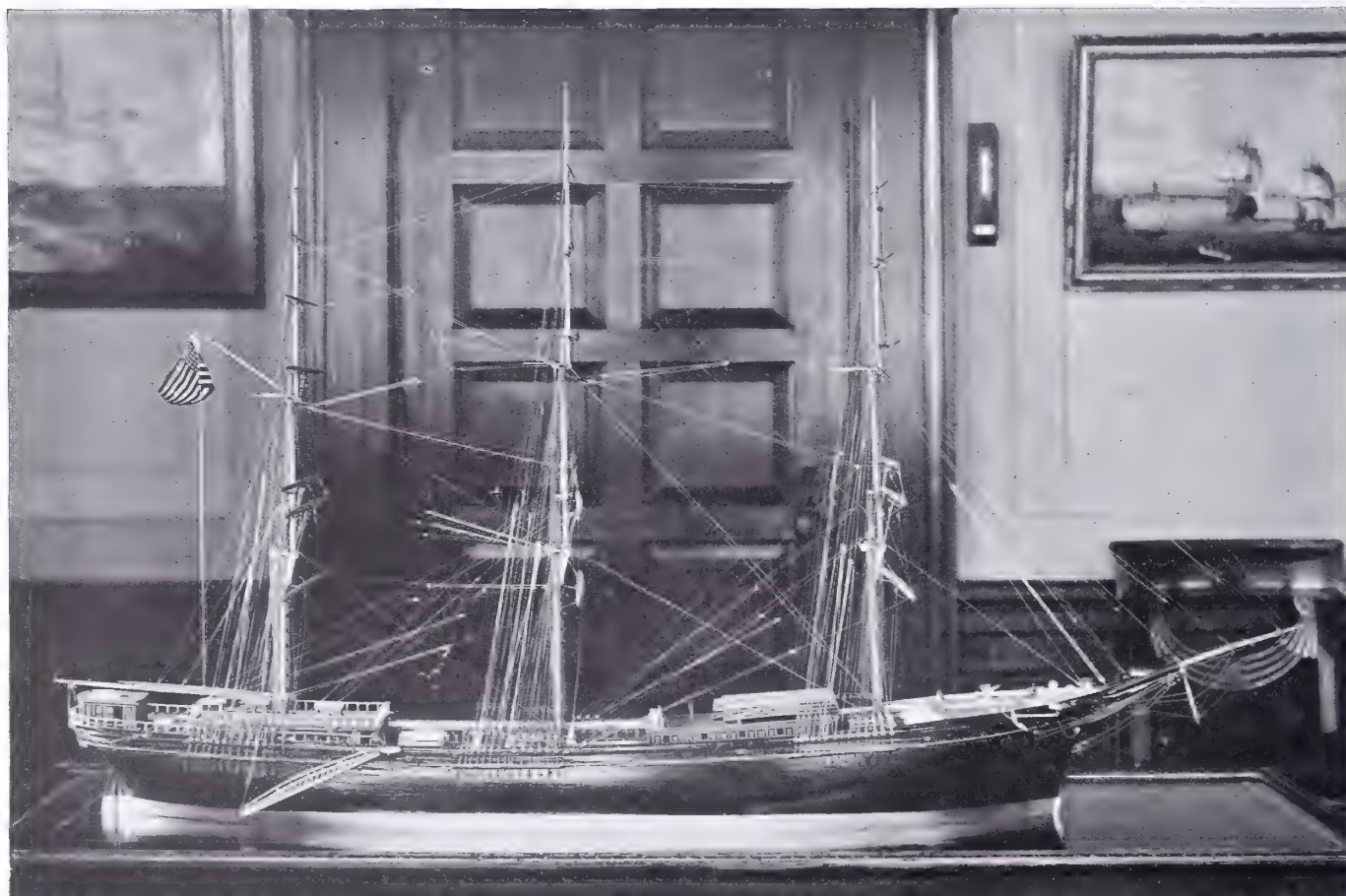


Fig. 22 — CLIPPER SHIP

Probably one of the finest modern models in existence. Owned by Newcomb Carlton.

signing. It represents, with the utmost accuracy of detail, a large clipper ship of the last quarter of the nineteenth century. It is the product of the Pacific Coast, and so precious is it to its owner that he personally carried it in his private car all the way from San Francisco to New York.

Figure 23, *Le Pompée*, the model of a French eighty-gun warship captured by the British at Toulon in 1794, and similar to the type described as Figure 17, is in the author's collection.

It is a trite saying that no two individuals are ever characteristically alike. But when one reflects that our impressions and experiences, inherited tendencies, and environments are infinite in the complexes of their combinations and in the reactions which are responsible for our individualities, it is evident that such dissimilarities could not fail to exist. Our likes and dislikes are also attributable to the same complexity. There must be some underlying principle which determines that certain types of minds shall be interested in similar pursuits and tastes. Can it be that some of us, untaught in the language of wind and wave, ignorant of the insecurity of heaving decks, of dripping lee rails, of the thunder of canvas, of the slapping and thudding of reef points and tackle, who know not, from per-

sonal experience, the labors, hardships and thrills of a seaman's life, yet who react to the stimuli of the sea and all that pertains thereto, are urged on in such interest by mental processes inherited from the experiences of nameless and remote seafaring progenitors? Perhaps. And again, perhaps we who feel and respond to these stimuli have received impressions, subconscious and now long forgotten, but nevertheless powerful. Life has often been called a voyage. Ship-model collecting certainly is a voyage where we are constantly falling in with new and strange craft, whether we acquire them or only pause and admire them as casuals of the sea. But a haze gathers to leeward and with straining eyes the lookout hails cheerily from the cross trees, "Land Ho!" Let us start the lead-line going, for we are within soundings. The pilot comes aboard, and presently the anchor chain rattles through the hawsehole. Our voyage among the gatherings of some of the collectors of American ship models is ended. But the little ships, some with their sails set and some with bared yards, are standing in their appointed places (if we are collectors and love them) to bear us into action against the enemy or for a cruise into far-off lands, whenever we are ready in imagination to listen to their invitation.



Fig. 23 — LE POMPÉE

Model of a French 80-gun warship of 1794. Owned by the author.

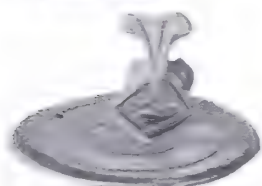
National Types of Old Pewter

Part III

(Continued from the July number)

By HOWARD HERSCHEL COTTERELL

Type 10 — The "Double Volute" Thumbpiece



Figs. 55 and 56 — DOUBLE VOLUTE

ONCE seen, this type (Figs. 55 and 56) will not easily be forgotten, for there is nothing like it elsewhere. It appears on the latest type of English balusters, which came into being about the beginning of the eighteenth century and remained as the prevailing type for upward of a century.

This thumbpiece is *always* attached to the lid by a fleur-de-lys, but, whereas on the larger sizes (gallon down to half pint) this fleur-de-lys is as shown in Figure 55, it appears on the smaller sizes on a diamond-shaped piece of

metal, as shown in Figure 56, a feature which, as will be seen in Figure 57, is repeated on the body at its junction with the lower sweep of the handle.

Another innovation which came in with this type is the bulbous terminal at the lower end of the handle, which, up to now, had ended in the flattened curve, as in Figure 53.

The foregoing would seem to cover all the recognised types of thumbpiece which it is necessary to consider here; and it will be found that they alone are sufficient to define the nationality of nine out of ten of all the lidded vessels



Fig. 57 — DOUBLE VOLUTE THUMBPIECE
Showing diamond shaped plate at junction of body and lower sweep of handle.



Figs. 58, 59, 60, 60a — ALE JUGS

which the average collector is likely to come across.

Lidless Types

We shall, therefore, now turn to a short consideration of some unlidded types; and, first, we shall speak of what many people describe as "toast and water jugs" (Figs. 58 and 59), so-called because of the strainer in the lip, which, however, was placed there in order to keep back the hops or other solid material when pouring out the ale; for these were ale-jugs and are far too plentiful today to admit of the theory of toast and water — which has never been in great vogue with the healthy Britisher as a form of sustenance.

Figures 48 and 60 show the lidded variety of this vessel,

the latter being inserted here merely for a comparison of its shape with that of Figure 60a, which is a New York piece, bearing the mark of Boardman & Hart, and which, but for the depressed upper portion of the handle and the overlapping junction therein, seems to bear out much the same main features.

Figure 60b shows a fine series, half-quarters to gallon, of the type which was common in England from the reign of George IV to Victoria and is even in use in many places at the present day.

Figure 61 shows a set of unlidded baluster measures, which, from the bulbous terminals to the handles,



Fig. 62 — BALUSTER MEASURE
Added rim to change capacity.



Fig. 60b — LIDLESS MEASURES

A fine series from a half-quarter to a gallon capacity. Common during nineteenth century.



Fig. 61 — BALUSTER MEASURES

Lidless type; but shape of handle and its terminal betrays double volute period.



Figs. 63, 64, 65 — HANDLE TERMINALS (*Scotch and English*)
First two are Scotch. "Fish-tail" terminal of third shows English make.

will be recognised as of the double-volute period. Figure 62 shows another of this period, but with an added band around the upper edge of the lip, which has been added to convert it from the old wine capacity to that of the imperial standard.

Figures 63 and 64 show types of handle terminals peculiar to Scotland, wherein the one appears as a blunt end and the other as a rudimentary split end. Had these been English, each would have had a fish-tail terminal, as in Figure 65.

Figure 66 shows a great rarity, the Scotch "thistle-shaped" measures. Though by no means an early type, these are extremely hard to find, very few examples being known to exist at the present time. It is presumed that they were condemned on account of the ease with which a portion of the spirits might be retained from each customer by not tilting them sufficiently to insure the complete emptying of their contents.

Figure 67 shows another very rare series of measures, known as Scotch "pot-bellied" measures, from Mrs. Carvick Webster's collection (as are also those in Figure 61 above). This set is quite unique and I should not know where to look for another set to illustrate. The name is anything but dignified, and, were it not for the fact that it is so generally ac-



Fig. 66 — THISTLE SHAPED MEASURE (*Scotch*)
The bulb affords a thrifty means of holding back some of the contents of the measure.

cepted, one would attempt to create something a little less grating on one's feelings; but I am afraid it is too late.

Here we must revert to an English type for comparison with an Irish one. Figure 68 shows a very fine gallon measure of a type which, with slight variation, seems to have been confined to Bristol (England) and its district. Figure 69 shows a smaller one compared with an Irish

"haystack" measure of which a set of six (half-gallon to half-noggin) are shown in Figure 70. The latter are from Mr. Claperton's collection and Figures 68 and 69 are from Dr. Young's.

These haystack measures, which lay claim to no very great antiquity, are eagerly sought after, owing to their pleasing form; but they are very hard to obtain, especially in the larger sizes.

Figure 71 shows another type of Irish measure, of which four or five sizes are known. This shows a distinct relation to the baluster family, but is minus the handle and lid. No other use of the baluster shape in Ireland is recorded.



Fig. 67 — POT-BELLIED MEASURES (*Scotch*)
A very rare series



Figs. 68, 69 — ENGLISH AND IRISH MEASURES
The first two are of a type peculiar to the neighborhood of Bristol, England.
The third is an Irish "haystack."

Continental Types

Let us now consider a few European types, and first, those emanating from the Channel Islands. Figure 72 illustrates a series which were in use in Jersey, and Figure 73 the same type without lids. Those shown in Figure 74 emanate from Guernsey, and while similar in shape and detail to the others, have the added feature of bands around the body. These Channel Islands measures are generally of very pleasing de-



Fig. 70 — HAYSTACK MEASURES (*Irish*)



Fig. 71 — IRISH BALUSTER
Made without lid or handle.



Fig. 72 — CHANNEL ISLAND TYPES



Fig. 73 — CHANNEL ISLAND TYPES

Thèse and the measures in Fig. 72 are from Jersey.

sign, well made, and of quite good metal. Frequently they bear the marks of London makers, though, as has already been stated, they were never used generally in England. They form, as it were, the connecting link between the English and the French types. Figure 72 is from pieces in the collection of Frank Creassey, Esq., Figure 73 in Mrs. Carvick Webster's, and Figure 74 in the collection of W. D. Thomson, Esq., of Birmingham, England.

The next four illustrations show the French cylindrical styles. In Figure 75 the lid, it will be seen, rests on the sloping collar. In Figure 76 it falls inside the collar; whereas, in Figure 77, the collar has gone en-



Fig. 74 — GUERNSEY TYPES

Similar to Figures 72 and 73 but with bands around the body.



Fig. 75 — FRENCH MEASURES

tirely and a raised lid has taken its place. Figure 78 shows the lidless variety of measure of this latter type. All these types were of quite good metal and well made.

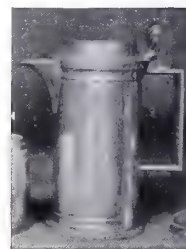
In Figure 79 is shown a lidded measure with a shell thumbpiece from the Netherlands. The variants of this form are, however, so numerous as to forbid anything approaching a detailed dissertation. But the one shown will do for all. Many of these are of exquisitely simple de-

Fig. 79 —
NETHERLANDS MEASURE

sign and beautiful lines, carrying out precisely one's conception of what an all-round useful, and at the same time beautiful, jug ought to be.

Turning to Swiss pewter, Figure 80 shows two fine wine flagons from the district of Wallis and known as "Walliserkantli." Figure 81 shows one of these latter in actual use by a party of Swiss guides in native setting. Figure 82 shows a circular screw-topped wine can from the Zurich district, and Figure 82, a hexagonal screw-topped wine can from Schaffhausen and a beer mug from Central Switzerland.

Before leaving the subject of Swiss pewter, I should like to illustrate a charming little group of that country's wares (Fig. 83). This



Figs. 76, 77 — FRENCH MEASURES



Fig. 78 — FRENCH MEASURES



Fig. 80 — SWISS "WALLISERKANTLI"



Figs. 81, 82 — WINE CANS AND A BEER MUG (Swiss)

photograph was sent to me before the Great War by a very valued correspondent, Mr. Richard Wetter of Winterthur, Switzerland, from pieces in his own collection. From this little group will be seen what a great feature was made in Switzerland of rococo design, which spread even to the chocolate pots in the bottom row.



Fig. 83—SWISS PEWTER

The flagon, third from the left on the top row, is of the Bernese type and the fifth from the left is a "biberon" for children to drink from. It emanates from the Zurich district. The rest of the pieces would seem to need but little explanation, consisting mainly, as they do, of plates, saltcellars, candlesticks, and soup-tureens of characteristic Swiss rococo patterns.

In Figure 84 is shown an urn of Dutch manufacture, made by G. Hendricks of Alkmaar. This piece is some twenty inches high and has three brass taps and a wooden knob on the lid. These pieces are still to be obtained and are always of Netherland origin; I cannot call to mind ever having seen one of any other nationality. Some of them are quite well made, but often the slender feet seem ill-adapted to carry the great weight of the vessels when full. Many of them have, in fact, collapsed in consequence of being over full.



Fig. 84—DUTCH URN

Figures 86, 87, and 88 show three types of altar candlesticks for use in churches of the Roman Catholic faith on the continent of Europe. Figure 88, it will be noted, has images in relief of our Saviour and the Blessed Virgin, and the modelling of the pillar is very pleasing, though the same cannot be said for the base, which would have been improved by a wider spread of the foot, as in Figure 87, where the feeling of top-heaviness is less evident.

Figure 85 shows a very pleasing and graceful Continental shrine lamp, presented to the author by Charles G. J. Port, Esq., F. S. A., of Worthing. Its country of origin is obscure, some connoisseurs saying that it

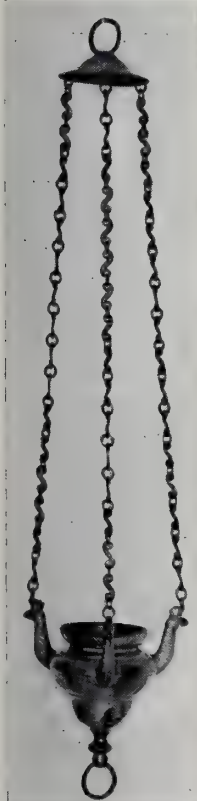


Fig. 85—SHRINE LAMP
Continental, but of uncertain nationality.

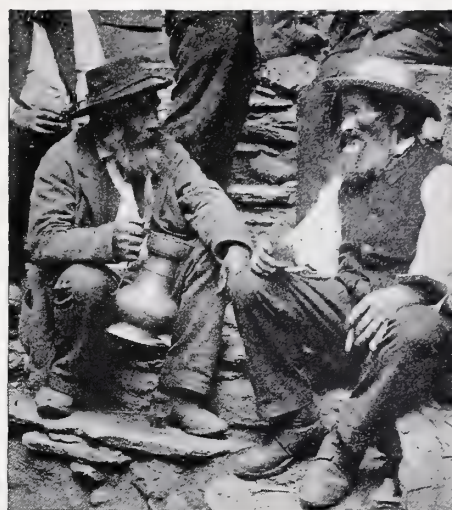


Fig. 89—A QUESTION OF TASTE

These Swiss guides seem more concerned with the flavor of the Kanne's contents than with the shape of the vessel.

emanates from Spain, though I have yet to see a piece of Spanish pewter which is thoroughly authenticated.

NOTE—The great number and variety of pewter measures of one kind and another illustrated in these articles serve to emphasize the fact that, until the nineteenth century, pewter was largely used for measuring both dry goods and liquids. Oil, wine, and beer, Massé* tells us, were the fluids most commonly measured in pewter vessels, which, because of their ability to stand rough handling, proved highly convenient. Some of the terms used to denote different measures will bear elucidation. Previous to 1707 one Scotch pint was the equivalent of three English pints. Half a Scotch pint was known as a *chopin*, which, in turn, consisted of two *mutchkins*, each equal to three English *gills*, though four Scotch gills were required to constitute a mutchkin. The English *quartern* is a quarter of a pint, *i. e.*, a gill. A *noggin* is likewise approximately a gill. This is usually associated, in literature at least, with spirituous liquors; the old toper's noggin of rum or gin representing about half an ordinary drinking glass.—Ed.

*The Pewter Collector, H. L. J. Massé, New York, 1921.

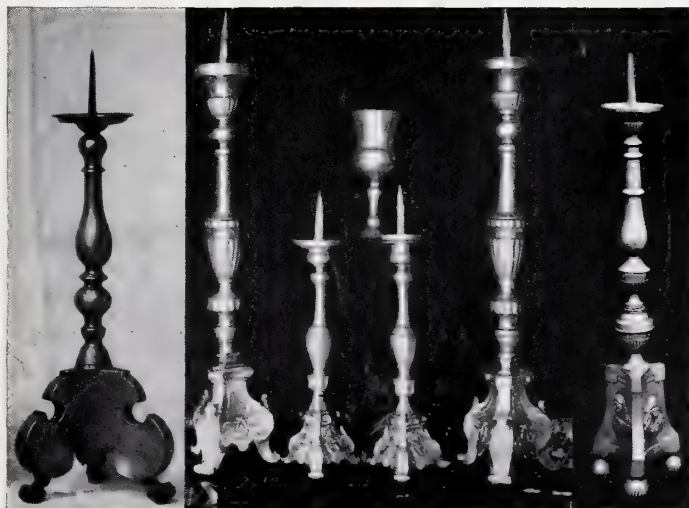


Fig. 86, 87, 88—CONTINENTAL CANDLESTICKS

Antiques Abroad

Palmy Days For the Collector

By AUTOLYCOS

LONDON: The passion for collecting is no respecter of persons. At one end of the scale there is the wealthy collector who pays £170,000 for Gainsborough's

Blue Boy, which once brought £65 in the sale room; and there is the lover of silver who will give £3,000 for a small salt cellar (some £320 per ounce), or £600 for a single Apostle spoon; or £5,000 for a complete set.

Some years ago, at Beadesert, the Staffordshire seat of the late Marquis of Anglesey, a rock crystal silver gilt ewer only six inches high was found among the common glass, and when sold at Christie's brought £4,200. An amateur collector saw three portraits at a sale and bought them for a sovereign. He lived with them, but was unaware of their value. At his death one of them, the portrait of a boy and a girl by Romney, fetched £6,800. Once a barber bought a Chinese blue and white vase of the prunus pattern for half a crown and thought he had done well by selling it for a sovereign to a dealer. The dealer sold it in turn to the late Louis Huth, the collector. At the Huth sale in 1905 this vase brought £6,800. These were in the palmy days of collecting, but even nowadays the unexpected happens. Recently a wealthy old lady died in London and to reward her secretary for her services left the furniture of her town house to her at her death. This furniture consisted mainly of exquisite examples of the Louis XV and Louis XVI periods, and brought £20,398 at a recent sale.

The Shakespeare First Folio. Owing to the tercentenary of the publication of the first folio in 1623 there has been a census of the number of volumes known. Five are in the

British Museum, two with the famous Droueshout portrait and verse as frontispiece. Altogether as many as a hundred and seventy-two copies have been traced. The general survey

has established the fact that as an early seventeenth century publication the volume has been treasured more than any other book of the same period and come out triumphantly over the wear and tear of handling. The last census was in 1906, when the numbers stood at British one hundred and five, American owners at sixty two, British Colonies three, and on the Continent two copies. But since that date the distribution has changed very much in the favour of American collectors, who have purchased whenever copies came into the market.

A new field for collectors. Watches in fob pockets and seals attached belong to the days of our great grandfathers. The watches may be the old turnip-shaped inelegancies of a day when there was a generosity in size. Copper coins were as weighty as the ornaments on horse harness (also collected nowadays). Sometimes two and three seals hung at the end of a ribbon. They are found in gold, but collectors can get fine examples of exquisite design in so-called "red gold," which is a relic of the days of old Pinchbeck, who made imitation gold jewelry in London and brought a word into the language. The late eighteenth and early nineteenth centuries provide ex-

amples which are worthy of preservation. Sometimes the later ones swing on a pivot and have two sides. The best form is the single seal. Long, twisted tapers in a silver or Sheffield plated taper holder were used by our ancestors for sealing letters. This belongs to the days before envel-



MIXED MOTIFS

Chippendale china cabinet showing mingling of Chinese and Gothic elements. Interestingly incongruous.



STAFFORDSHIRE TOBY (late eighteenth century)
Decorated in red, blue and yellow: 10¾ inches high.

opes, when note-paper was folded and sealed with wax and the sender's monogram or crest was impressed on wax on it. It was also before the days of steel nibs invented by Gillott of Birmingham, who offered Turner, the painter, £10,000 for his collection of pictures. Turner refused, but ran after him bare-headed and cried: "Mr. Gillott, Mr. Gillott! The nation and you shall have them after all." And they hang in the National Gallery.

The Toby Jug and its relatives. Every collector knows the Toby jug, that

somewhat coarse and crude eighteenth century convivial person known as "Toby Philpot, as thirsty a soul as e'er drank a bottle or fathomed a bowl." The enamel overglaze colours are lurid in many examples, though in older ones they are more pleasing. But they stand as depicting John Bull obstinate and insular, sending his troops into India, fighting great sea battles against the Spaniards and against the French, and following the policy of a mad and obstinate old king and sending Wolfe to Quebec. His blazing red coat in the Toby jug illustrated and his flaming yellow trousers make him as unpicturesque a figure as was the John Bull of Rowlandson and Gillray in their coloured caricatures of the stormy days of George III. The Staffordshire potter took him from the caricaturist. He had Hogarth and his engravings to study, and, even better still, a hundred examples of old village politicians as models to fill the picture.

The Toby jug came before the willow-pattern plates and dishes in transfer printed blue ware in Staffordshire. With them he holds the record of having been more duplicated than any other design. Every potter has produced his Toby jugs just as every one has produced his willow pattern china. The Toby's are being made today to sell as antiques. When buying avoid sticky painting, and try to secure the quieter tones, especially those with melting tortoise-shell glazes in the Whieldon manner. Toby Philpot at his best is really beautiful in technique.

The other example is early nineteenth century. It does not imitate. It stands as a type of its own. The side whiskers and the forerunner of the silk hat mark the countryman—the squire or the farmer, a type of John Bull in the Palmerston era. He looks more chastened. He was still up

to his eyes in wars. Bonaparte had reddened the sky and Wellington had concluded his Spanish campaign and was setting out for Waterloo. Somehow there is in this John Bull jug a suggestion of Sir John Millais, the great artist, the bluff and hearty Englishman who worked as a designer for wood-engravers in the sixties, and became the Victorian Reynolds as a portrait painter. This jug is marked J. W.

Chippendale's incongruities. Even Jove nods sometimes. Such a great designer as Thomas Chippendale committed errors which we nowadays marvel at. He inherited the Dutch ball-and-claw foot from the preceding Hogarthian period. He introduced the straight leg in his chairs direct from Chinese designs. He had his Chinese fretwork and he snatched at the ribboned elegances of the French wood-carvers in his chair backs. In the china cabinet illustrated the legs and base are as Chinese as the furnishings of the pagodas and fretted fences ornamenting a Chinese blue and white Canton dish imported by the East India Company. While Chippendale was in keeping with the "Chinese taste" of his day in using these designs, Worcester and Bow and Lowestoft and the Staffordshire potters were similarly exploiting celestial art; and even the chintzes of the period are as Chinese with their gay mandarins, slender ladies, canal scenes, wonderful trees and dream boats, as the panels of old lac cabinets imported in an earlier era.

But to add gothic to such subtleties is to attempt to gild the lily. "East is east and west is west," says Kipling, "and never the twain shall meet." The glass paneling and the pediment are unworthy of Chippendale, although it is an interesting piece. Copy the Chinese fretwork, carry out the subtleties of design as best you may to suit the legs, but avoid the introduction of the gothic as a touch of harmony, which it can never be. A complete gothic piece of furniture is considered ugly, chiefly on account of our disapproval of the early Victorian seizure and debasement of this style. Old French Gothic panels are, however, a true and exquisite art—as this cabinet would be except for Chippendale's incongruity. Whether or not correctly attributed to Chippendale, the cabinet serves as a reminder that excellent antiques are sometimes imperfect works of art.



STAFFORDSHIRE TOBY (early nineteenth century)
Decorated in blue and white: 10¾ inches high.

Books—Old and Rare

Fender-Fishing in a Country House

By GEORGE H. SARGENT

LIKE Simon Peter, we went a-fishing; and like the apostle and his companions, we "caught nothing that night." It was when we were walking, with lengthened faces and halting steps, up the path that led to my host's country place, that he remarked, with some asperity: "We're a fine couple of Izaak Waltons."

"What do you know about Izaak Walton?" I asked. "Have you ever read *The Compleat Angler*?"

Now that is a question which is likely to back many a well-educated man into a corner. Everybody who knows anything about books knows that *The Compleat Angler* is the classic of the art piscatorial. But many are they who know the book, and few there be who have read it. Generally the query elicits the hesitating reply: "Why—er—I've read some of it;" but even the most ardent of fishermen is likely to admit that he has only read a chapter here and there, and looked at the illustrations (if he has an illustrated edition) or has read the *Angler's Song*.

But my host was not to be cornered. "Wait until after dinner," he replied, cryptically, "and we'll go into the library."

If there is anything in this world which cannot be resisted, it is an invitation to join a real booklover in looking over the books in his library. So, when the evening lamps had been lighted in the large library where rows of books—many resplendent in gilt backs and morocco bindings, which reflected the light from the low fire in the open fireplace (for even in summer the evenings in the country are sometimes cool)—I sat by the big library table and prepared for what might come. My host pushed aside a great

bundle of book catalogues which had followed him from his city home, and cleared a space on which to display his treasures. Being a Yankee, he proceeded to answer my preprandial question with another:

"Do you know anything about the literature of fishing?"

Thus impaled upon a hook, as it were, I wriggled uneasily. "I know it is extensive," I defensively replied, "but I did not know that you were an angling collector as well as an angler."

"Oh, I'm not," he said, "but I have a few books on the subject. My library is a very miscellaneous one, principally composed of books that I like to read. Other things being equal, of course, I have a fancy for the first edition. But I have never been carried away with that line of collecting. The great things are beyond my reach; but I have a few good ones. Perhaps you read in the papers about that London sale of the Britwell Court Library, in which there was a copy of Dame Juliana Barnes', or Berners', or Bernes', or Burnes' *Treatyse of fysshynge with an Angle* which Quaritch bought for 1,700 pounds. He may have it yet, for all me.

That is the first separate English book on fishing, and as Quaritch got the only copy known—which, by the way, had been in five other famous libraries, the Harleian, Gulston, Dr. Radcliffe, Haworth, and Ashburnham—I am not likely ever to have a duplicate. But—"and he reached down a handsomely-bound volume and placed it on the table before me—"there is the first edition of the *Compleat Angler*. [Not Walton's *Complete Angler*, but Walton's *Compleat Angler*. It is the first issue, as you will

Here begynneth a treatyse of fysshynge With an Angle.



Fig. 1—TITLE-PAGE OF THE FIRST ENGLISH BOOK ON FISHING
The only known copy of this was sold in England at the Britwell Court sale.

see by the last lines of the poem by Dr. Donne on page 245, which read:

And if contention be a stranger, then
I'll nere look for it, but in heaven again.

"The misprint was caught before the whole edition was off the press, and in the next issue the third word was changed to 'contentment' along with the mispagination of pages 69-80 and 'diligence' for 'diligence' on the recto of signature A3.

"I couldn't really afford it," he went on; "but it is one of the cornerstones of angling literature, and I got it before present prices came in. It was published in 1653 at one and sixpence. Think of it, man! At the beginning of the nineteenth century, after the work had gone through several editions, a copy might have been had for three or four pounds. In 1856 it had gone up to fifteen pounds and kept on rising. In 1887 a copy brought 200 pounds at auction. Before the end of the century, this price had been doubled; and, at the Van Antwerp sale in London, a perfect copy, in the original sheepskin binding, brought 1,290 pounds. That was a record; and now a good copy—not in the original binding, of course—brings about \$2,500. The Van Antwerp copy is now in the J. Pierpont Morgan library, and mine is not to be compared with it. But here it is, and I have read it. It's full of good hints for fishermen, although modern fishing methods differ greatly from those of Walton's time. Judging by our experience, I think we ought to go back to first principles.

"I have not tried to get the other editions," continued my host, "for there were five published in Walton's lifetime, the last being Walton and Cotton's *The Universal Angler*, containing not only Walton's work, but the second book by Charles Cotton—the first he had anything to do with—and the fourth edition of Venable's *Experienced Angler*. One who wants the various editions of this book has a long way to go. As you know, there is a bibliography of *The Compleat Angler*. There is even a bibliography of the good red herring, published in 1752. But it takes a long purse to get these things, and personally I see no reason, after one has the *magnum opus*, for getting the subsequent variations, unless for purposes of scholarship or bibliography. The late John G. Hecksher had 127 editions of Walton's work. Much as I like Walton, however," he went on, placing before me a small quarto with a title and forty-one unpaginated leaves, "here is something that didn't cost nearly so much, but which is really rarer."

The title was *Sicelides A Piscatory. As it hath beene Acted in Kings Colledge, in Cambridge. London, Printed by I.N. for VVilliam Shares, and are to be sold at his Shoppe, at the great South doore of St. Pauls Church, 1631*. The name of the author does not appear on the title. "That's by Phineas Fletcher," he added, turning the pages lovingly, "the author of *The Purple Island* and *Piscatory Eclogues*, you know. It was intended to be acted in the presence of King James, but he left the University before it was ready for the stage—for which, by the way, it was never very well adapted. There is little in it about fishing, though *Perindus*, a fisherman, one of the characters, defends his vocation."

Seating himself comfortably at the table and lighting a fragrant cigar, my host well exemplified the contemplative

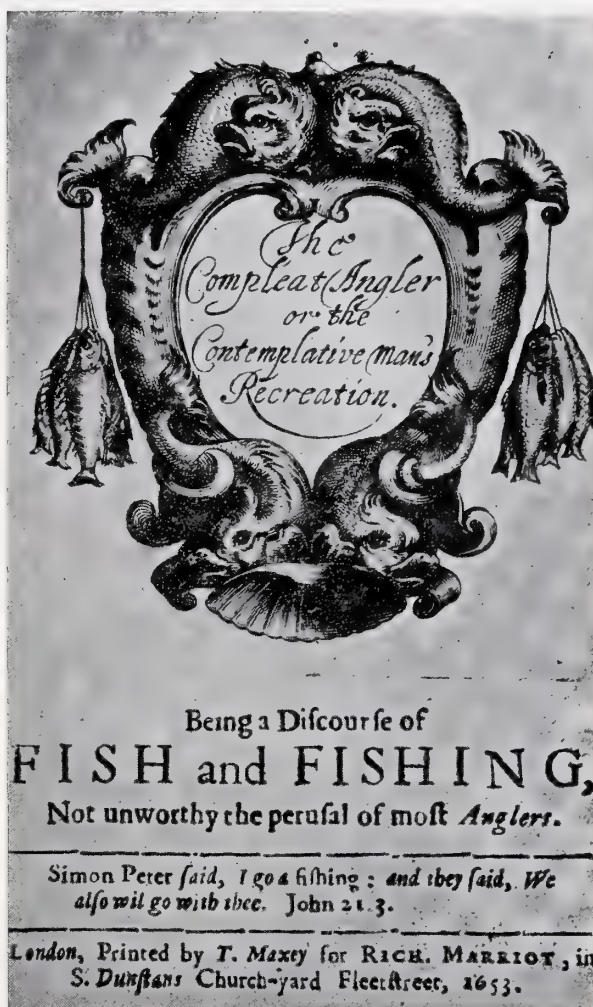


Fig. 2—THE GREAT CLASSIC OF ANGLING LITERATURE

Title page of the first edition of Walton's *Compleat Angler*, which has been more talked about than read, although 127 editions have been issued.

man, whose recreation Walton described. His address in his famous book was "To the Reader of this Discourse, but especially to the honest Angler." When I suggested that this last adjective restricted the address to a limited circle, my host again became the bibliophile.

"Yes," he said, "since the Gospel of St. John recorded that painful experience of Simon Peter which we have paralleled today, fishermen have been famous for drawing the long bow in telling of their exploits. But it is certain that, while there may be as good fish in the sea as ever were caught, there probably are not as many of them. Take the matter of the striped bass, for instance, about which the late Daniel B. Fearing of Newport wrote a most entertaining pamphlet, of which here is one of the twenty-five copies privately printed for him. The early references to this fish are either the work of monumental liars, or the striped bass was far more plentiful in Colonial times than it is now. In my Americana here is a copy of Thomas Morton's *New English Canaan*, published in Amsterdam or London in 1637, in which the author, who got into trouble with the Puritans by putting up a Maypole at Merrymount, describes the bass. Let me read it:

"There are such multitudes that I have seene stopped

into the river close adjoining my howse with a sand at one tide, so many as will loade a ship of 100 Tonnes. Other places have greater quantities in so much as wagers have been layed that one should not throw a stone in the water but that hee should hit a fishe. I myself, at the turning of the tyde, have seene such multitudes passe out of a pound that it seemed to mee that one might goe over their backs drishod.'

"Alas, the bass have sadly dwindled since then, or the present-day fishermen are not the equals of their predecessors as prevaricators. Probably both statements will hold. The old histories of New England, and the old works on natural history, are full of references to the ease with which fish were caught. But I do not look for extermination. Do you know that the striped bass were introduced into California as late as 1879? In that year about 150 fish, a few inches long, were taken across the continent from Shrewsbury River in New Jersey and put into the mouth of the Sacramento by the United States Fish Commission. Ten years ago more than a million pounds of bass were sold in the San Francisco markets alone.

"Now to come back to the literature of fishing. While as I have said, the early annals have many references to fish, it is rather surprising that the earliest American book on the subject of fishing, so far as I have been able to learn, was published in Lexington, Kentucky, in 1820. This was C. S. Rafinesque's *Ichthyologia Ohioensis, or the Fishes of the River Ohio, and Its Tributary Streams*. Only about eight or ten copies of this book are known to exist, and I suggest that in your rambles about the old book shops you keep an eye open for it, as it will be worth a tidy little sum."



SICELIDES A PISCATORY.

*As it hath bene Acted in Kings
Colledge, in Cambridge.*



LONDON,

Printed by I. N. for W^m Sheares, and are
to be sold at his shoppe, at the great South doore
of St. Pauls Church, 1634.

Fig. 3—PHINEAS FLETCHER'S PISCATORIAL PLAY.

This rare work was to be produced at Cambridge University for King James, but he left the University before the performance.

An hour passed quickly in the company of such a host and in such a library. His was not a great angling collection. Rather, it fulfilled the ideal of some of the French collectors like Valentine Blacque, whose object was to secure a choice and representative, rather than a great collection. In all there were perhaps not more than a hundred books selected from the literature of angling, which comprises thousands of volumes. Such a library is suited to a "contemplative man's recreation."

Quite apart from its commercial value, which, thanks to the care exercised in its selection, was considerably more than the cost to the owner, it was a collection which furnished constant enjoyment in the evening to the busy man who spent his days in the woods and on the streams and lakes. Here were to be found the works which represented the best writers on his chosen hobby. Not all old books: for, side by side with *Walton* and *Sicelides* were Dean Sage's *Restigouche*, W. C. Prime's *I Go A-Fishing*, and Henry Van Dyke's

Little Rivers. There were, of course, a few solid works of reference on ichthyology, but it was not the library of a narrow specialist. And the books were handled by one who knew what was in them, and who was not the type of collector who gathers books for their mere rarity or their beauty of bindings.

When the time came for "lights out"—for we were to be up betimes on the morrow to retrieve our defeat of the previous day—I retired, well satisfied with thoughts of a well-spent evening. In Eugene's Field's *Love Affairs of a Bibliomaniac* the delights of "Fender Fishing" are described. Every fisherman should try it.

Current Books

THE BRIC-A-BRAC COLLECTOR. By H. W. Lewer and MacIver Percival. New York: Dodd, Mead and Company; 256 pages with index; 32 illustrations. Price, \$3.00.

EVERYONE is familiar with, and no doubt has often quoted Maria's words, "Some are born great, some achieve greatness, and some have greatness thrust upon 'em." The quotation is an especially happy one when applied to collecting and collectors. There are those lucky persons who have inherited an old maple desk, or a pair of Sheraton tables, or a Windsor chair, and who, with a fine sense of proportion, must needs surround themselves with other equally harmonious articles. Again, there are those who save the letters received from foreign countries, and are caught by the multi-colored stamps. "I wonder why" leads to the purchase of a stamp album, from which it is but a short step to confirmed philately. The last part of the quotation (to paraphrase, "some have collecting thrust upon 'em") is perhaps less often applicable—but only to those who have not seen the *Bric-a-Brac Collector*.

Here, in a volume which may be slipped into the pocket, provided it be sufficiently commodious, lies a field of unexplored possibilities. Have you, sir, scorned your lady's bargain-hunting instinct and asserted that "My horse is good enough for me!"?

Indeed it is—if from his halter hangs a horse-brass in the form of a five-pointed star, a safeguard against the baneful ills along the road, and if at home there are still others, designs which have come down through the centuries. Perhaps, madam, with nose uptilted, disdains such trash. But wait, turn to page 116 ah, how can you resist these baubles? Did you ever behold any thing more entrancing? And made of—not turquoise but blue jasper and cut steel. Gone are the doubts, and another collector is made, specialising in earrings!

It is impossible even to list the subjects treated in the twenty-three chapters of this little book. It is, as stated in the preface "more especially for those who like to search in the by-way where 'picking up' may still be practised, rather than for those who keep to the less thorny path, where the only passport necessary is a well-filled purse."

The publishers are to be congratulated on having so overcome the difficulties of binding as to arrange the illustrations opposite the appropriate text rather than in the back of the book; and the authors are to be congratulated for having given to a bargain hunting world entertaining chapters on the inexpensive bric-a-brac which awaits the coming of whatsoever one has but the eye and the initiative to see and collect it.

MUCH has been written and more said about the treasures unearthed in Tut-ank-hamen's tomb. We have learned of Egyptian "tinned willie," of stools and fly whisks, of gloves and chariot wheels, and many are the comparisons drawn and the derivations noted. Yet one obvious fact has not been stated, and no conclusions drawn from it—the terminals of chairs and beds are mainly in the form of an animal's leg.

Perhaps this circumstance is of no great significance, but it would seem to be when, on page 15 of *English Furniture of the Cabriole Period*, Mr. Tipping, in speaking of the cabriole leg, says, "Where and when it arose is not known precisely."

There is, in the Museum at Naples, a tripod stand which was found buried in the ashes at Pompeii.* Its legs, although short, are distinctly of the cabriole type. Again, in Italian furniture of the Renaissance period, are found occasional tables with semi-cabriole legs.†

And if, as Mr. Tipping states, the *pied de biche*, or goat's leg, (the earliest form of the *modern* cabriole) originated in France about 1675, was carried from there to Holland by Daniel Marot in 1685, and from there again to Hampton Court in 1689, when Marot decorated and furnished the palace for William of Orange, where there still exists a set of *pied de biche* chairs worked in petit point—it would seem that the cycle is complete. Here is material for a pretty bit of research, and one that might well be joined to Mr. Tipping's study of the cabriole at its best, *i. e.*, from 1689 to 1760.

English Furniture of the Cabriole Period is a concise and well-ordered study of furniture under the reign of Anne and the first two Georges. It is based primarily on the collection formed by Mr. Percival Griffiths, from which, further, the illustrations are taken. The whole cabriole period is characterised by the use of the curved line which has, perhaps, here reached its highest perfection of use. The style depends on few exterior ornaments, and the elaborations which occur toward the end of the period mar rather than heighten its effect of simplicity and dignity.

The book is valuable not only for its excellent illustrations and fine treatment of a specific subject, but also for the sidelights which it throws on the customs and manners of the age following that of Pepys and preceding that of Walpole. Mr. Tipping quotes profusely from contemporary diaries and letters, and—what is perhaps more unusual—in each case, notes his source at the bottom of the page. His work thus offers a happy contribution to the history of an age which has been, perhaps, rather belittled by students of literature and art.

*Pompeii, August Man, p. 363.

†Italian Furniture, Hunter, plates 59, 67, 68.

Lectures and Exhibitions

Lectures, 1923-1924

BOSTON, MASS.

Museum of Fine Arts.

Artistic Anatomy. Tuesdays and Fridays at 2. Twenty-four lectures, beginning October 5. Fee, \$15. Mr. Philip L. Hale.

The History of Design. Thursdays at 3. Thirty lectures, beginning October 11. Fee, \$15. Mr. Henry Hunt Clark.

Household Furniture. Eight lectures on successive Tuesdays beginning October 30. Fee \$10. Mrs. Charles Whitmore, formerly of the Worcester Art Museum. The underlying laws of structure and design in furniture will be discussed, and a brief sketch given of selected periods from the fifteenth to the eighteenth centuries.

In order to facilitate the inspection of Museum objects the class will be divided into two sections, one meeting at 11.30 A.M., the other at 2.30 P.M. Applications for admission to the class should be sent to Mrs. Charles Whitmore, 42 Franklin Street, Northampton, Mass., before October 1. As each section is limited to twenty-five persons, early application, stating preferred section, is recommended.

Important Announcement!

H. M. REID
TRENTON
New Jersey

Antiques at Public Auction

WE will resume our periodical sales of *Antiques at Public Auction on Tuesday, September 25, at 11 A.M.*, and will have for your inspection a display of some unusual pieces gathered during the past three months, comprising:

An old Grandfather Clock, in Curly Maple, made by Hollingshead of Burlington and about 100 years old; Tea Set, pieces of Sheffield Plate on Copper, which have been in storage vault for almost 50 years, and from the collection of a most prominent south Jersey family. Old Solid Silver Knives and Forks, some beautiful pieces of Lustre, a handsome old Secrétaire-Bookcase in mahogany, some very unusual pieces of old Furniture from the estates of two prominent Trenton families, comprising drop-leaf Tables, Bureaus, Sideboards, etc. One piece of special importance is a 36-inch table, Hepplewhite, inlaid, tapered legs and in good condition. Martha Washington Sewing Tables, Colonial and other old Mirrors, with scenic top glasses, Ladder-back Rockers, Mahogany and Walnut Highboys, Chests of Drawers, Windsor Chairs, Candelabra, Sandwich Glass, etc. One Colonial Oval Mirror, about 32 x 36 inches, gold frame; top decorations a spread eagle, with side Candelabra—a wonderful old piece.

Special

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OPPOSITE "BRADFORD HOUSE"

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its old world charm of hospitality. Ten bed-

rooms are held for the accommodation of transient guests.

About the 1st of October the Inn will be closed for the season. To save the cost of transporting the antiques within its walls they will be sacrificed at cost.

Recent additions to the stock include:—A Cherry Chest-on-chest, original condition; a pine early Stretcher Stand; an Empire Sideboard; an inlaid Hepplewhite Swell Front Bureau; a three-mold Carafe; an enameled Stiegel Tumbler; five perfect Lustre Cups; two Field Beds, one maple, one curly maple; a yellow Dolphin Card Receiver.

Bound Volumes.

ANTIQUES

will exchange a copy of Volume III, bound in blue buckram with gold lettering, on receipt of the first six numbers published this year (*January to June, inclusive*), together with \$2.50.

All returned copies must, however, be entirely unmarked and perfect in every way.

This offer will hold good *only* until further notice.

This binding is identical with that used in Volumes I and II. As the supply is limited, subscribers will do well to order their volumes bound immediately.

There will be much disappointment occasioned by the announced postponement of the sale of the George F. Ives collection. This, however, has been necessitated pending the settlement of various previously unforeseen problems. Further announcement will be made when the exact method of disposing of the collection is finally determined.

* * *

In the meantime preliminary announcement comes of a series of forthcoming sales at the Anderson Galleries for the disposal of the collection of the late William W. Nolen of Cambridge, Mass. *Who's Who* states that Mr. Nolen's collection of American lithographs and of Lincolniana is among the most valuable in existence. But Mr. Nolen was also a collector in other fields. His assemblage of clocks and other household furniture was the envy of New England antiquarians.

* * *

In the case of both the Ives collection and that of Mr. Nolen it is to be observed that they were brought together for the delight and satisfaction of their owners. If there was any thought of subsequent sale it was a remote one. Since both men, before the end of their lives, had achieved a high degree of connoisseurship the interest and high quality of their extensive collections are assured.

* * *

In spite of much uncertainty in financial circles, ANTIQUES will be surprised if, during the coming winter, worthwhile American antiques do not find a ready market at satisfactory figures. The prediction is based not upon hope or guesswork but upon a trait of human nature which has been manifested probably ever since the era of the cave man;—an established social order invariably treasures the memorials of its past.

* * *

Pioneers, those who are engaged in a creative struggle to establish a civilization, have their eyes inevitably fixed on the future. When their task is done and a cultivated society has come into the enjoyment of the fruits of earlier labors, collecting begins. Its extension is measured only by the extension of culture.

* * *

The American nation is still young, its culture is still a young culture. Collecting in the United States is therefore still in its infancy. As the years pass, it will undergo a vast increase, but, at the same time, will become more discriminating.

SALE of the GEORGE F. IVES Collection POSTPONED

Owing to unforeseen circumstances the sale of the Ives Collection advertised in ANTIQUES for August has been postponed until further notice.

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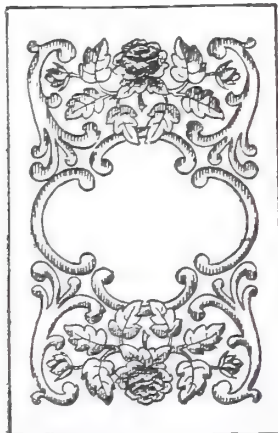
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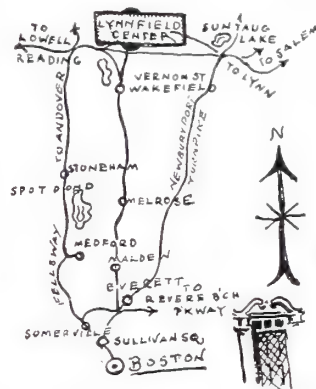
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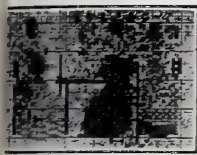
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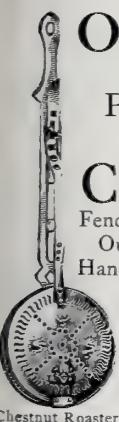
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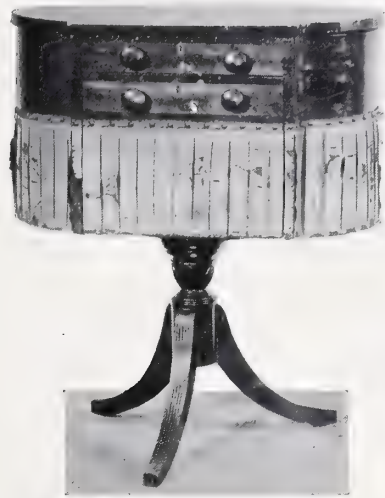
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MARIE GOVIN ARMSTRONG, 277 Elm St., West
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D. A. BERNSTEIN, 205 Westport Ave., Norwalk.
A. E. CAROLL, 735 Main St., East Hartford.
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THE HANDICRAFT SHOP OF OLIVIA, 12 West
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*THE COLONIAL SHOP, 22-24 North Water St.,
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*YE OLDE CURIOSITY SHOP, 17 Lynde St.,
Salem.

*SAMUEL TEMPLE, Lynnfield Centre.

*THE VILLAGE GREEN SHOP, 59 South Main
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*J. L. COLEMAN, 217 Market St., Portsmouth.
COLLECTORS' LUCK. (E. R. Guerin), Pembroke
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J. F. SAVAGE, Raymond—General line.
*WEBSTER PLACE ANTIQUE SHOP AND TEA
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HANDWROUGHT LATCH

See ANTIQUES, p. 81



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ANTIQUES

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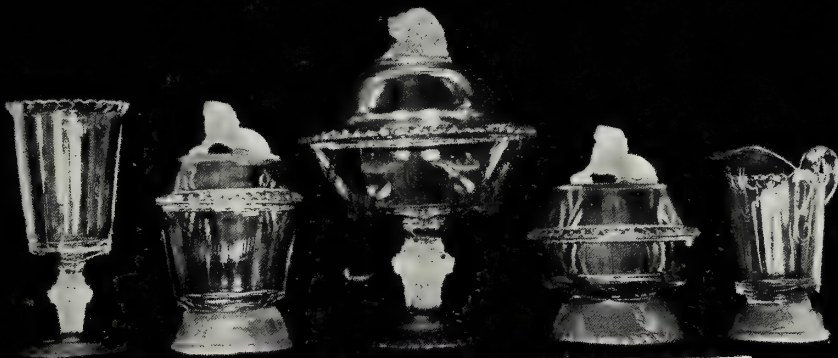
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BOSTON

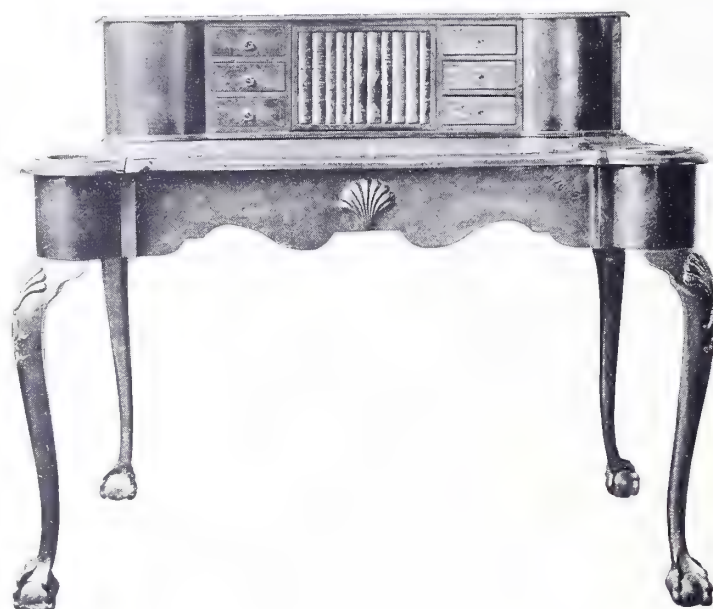
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Whoever will return said Mare and saddle, shall receive the reward of \$10, and for the Thief, Horse and saddle, \$25.

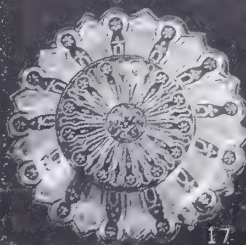
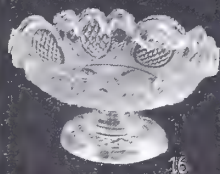
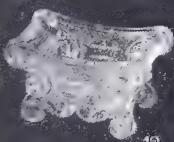
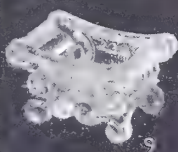
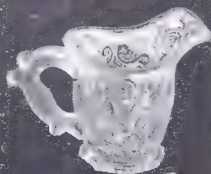
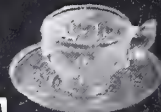
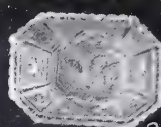
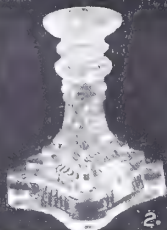
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Corinth, Vt. August 20, 1833.

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A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS



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ing them is invited.



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Bonnet Top
Scroll Skirt
Sun-burst
carving

SPECIAL
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OFFERINGS
FOR COL-
LECTORS



In writing
concerning the
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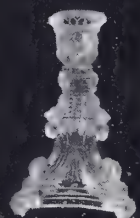
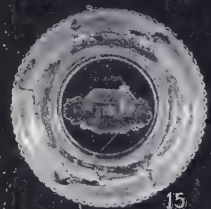
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Mahogany front

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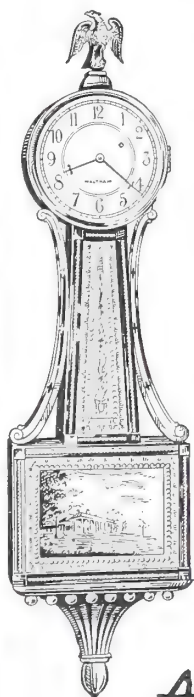
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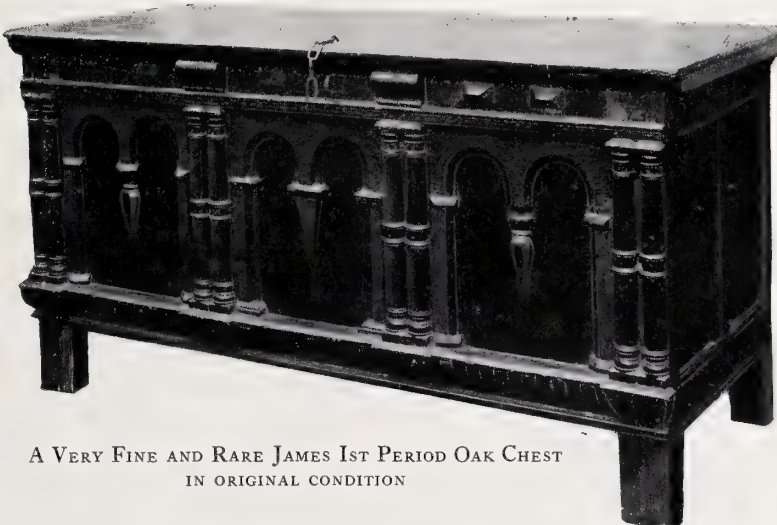
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A very large collection of plain and cut Waterford and English Glass, and some very nice pieces of coloured Bristol and Nailsea Glass.

In decanters, finger bowls, water jugs, tumblers, and beautiful cut glass dishes for fruit, etc.

A MAGNIFICENT Barr, Flight and Barr, Worcester, tea service, decorated with landscapes, and a beautiful set of mantel ornaments by the same makers, comprising three vases and two candlesticks, painted with views in North Wales and Ireland.



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A fine range of Dining and Card Tables of the Phyfe period, on claw legs and brass castors.

Beautiful Sheraton

and Hepplewhite Mahogany Sideboards, from 5 to 10 feet.

BURNHAM'S CHATS *with* COLLECTORS

XI.—HOUSE FURNISHING TIME

1. *Cause and Effect*

PROBABLY the reason so much is said of fall House-Furnishings is that, after people have been away all summer, they come home with a fresh eye, which sees the old place about as it really is.

Before that, living all winter with their earlier mistakes and their later need for replacements, they had become used to them.

At that stage of affairs, they took a needed vacation, filled up with new ideas, got a fresh batch of enthusiasms, and acquired an advanced set of standards. Result: a jolt at homecoming, followed by marked activity in the field of redecorating and refurnishing.

2. *First Aid*

PERHAPS it is the floor that troubles. Most floors require color and pattern in their coverings, yet equally require combinations of restful softness. In the majority of American homes this requirement is best met by the use of *Hooked Rugs*. Among these the range of patterns and the capabilities of color are infinite.

I have devoted years to the study and the collecting of Hooked Rugs. I buy them, make them, repair them. I carry enough on hand so that I can guarantee, almost at a moment's notice, to meet the need of any householder, dealer, architect or professional decorator who has a difficult rug problem to solve.

From all these classes of persons I invite correspondence, or, better, a personal visit.

3. *Your Own Making*

BECAUSE I believe in *Hooked Rugs* and believe, too, that the art of making them

offers pleasant and profitable occupation, I have recently undertaken to provide stamped patterns, working frames, hooks, materials and complete directions for their use in producing rugs.

These are procurable from many dealers. Or they may be obtained from me direct.

Those who wish to make their own Rugs, teach others to make them, or serve as distributing agents for patterns and supplies, should communicate with me.

4. *An Alternative*

Braided Rugs may be less expensive than *Hooked Rugs*. They may be made to order in any size and color, and their round or oval form offers pleasing variety among rectangular rugs. *Braided Rugs* are effective alone, or with *Hooked Rugs*. To my already extensive Rug Industry I have recently added a department for producing *Braided Rugs*.

Correspondence concerning supplying these for individual domestic use, or in quantity for retail distribution, is invited.

5. *Complete Satisfaction*

I HAD TO make my establishment famous for *Rugs* because it was already famous for its *Antique Furniture* and *Bric-a-Brac*. Among rooms full of fine old furniture of all periods, from Pilgrim Days to the Age of Duncan Phyfe, there is ample opportunity for careful selection of what is precisely suitable.

Pewter, brass, iron, odd items of old household utensils, early pottery, china ware and glass,—all are here.

If House Furnishing Time means a trip to Burnham's, it is an event to be looked forward to with pleasant anticipation.

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R. W. BURNHAM, IPSWICH, MASSACHUSETTS

TELEPHONE, 109 IPSWICH

A genial subscriber, in renewing his subscription recently, remarked that he wished there might be *life memberships* in ANTIQUES.

The implication of his perennial interest in the magazine was gratifying; but still more so was the suggestion carried by the use of that word *membership*.

ANTIQUES is in constant receipt of other letters, which similarly connote the existence of a genuinely personalized relationship between the magazine and its readers. They are a constant source of encouragement and stimulation.

ANTIQUES began its career with a very definite sense of obligation to the public and to its own ideals of what a magazine in its field should strive to be.

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ANTIQUES

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Published by ANTIQUES, Incorporated
FREDERICK E. ATWOOD, Treasurer

Paper, typography, press work—all the items of the magazine's make-up—are more costly than the bare requirements of "putting it over" necessitate. Yet, if they were cheapened, something very vital to ANTIQUES would be destroyed—its self respect.

From the beginning, ANTIQUES has been an extraordinary publishing success. As yet, however, it has shown no commercial profit; for that aspect of the enterprise has been subordinated to other considerations.

Perhaps that is one reason why the magazine's readers are to be viewed as a group of *members* rather than as subscribers.

Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.
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CURLY MAPLE HIGHBOY, very fine.

CURLY MAPLE HIGH CHEST OF DRAWERS.

TURNED FRAME DESK with stretchers.

Very early PEWTER DRESSER with cut-out overhang, and fine old *American Pewter* to put on it.

HANGING CUPBOARD, also shelves.

Very early CHILD'S HIGH CHAIR, and the wonderful old cradle that Jonathan Edwards was rocked in.

HUTCH TABLES, TAVERN TABLES, large and small, over 20 of them.

LADDER-BACK CHAIRS, the old ones.

GATELEG TABLE, BETTY LAMPS on standards, SCONCES, PIPE BOX, SPICE BOXES, quaint OLD LANTERNS, HINGES, LOCKS, etc., etc.

The longer you delay in coming to see this collection the more you lose out.

THERE IS A GOOD LIST OUT FOR THIS MONTH. SEND FOR IT.

Katharine Willis, 272 Hillside Avenue, Jamaica, Long Island

Twenty minutes from Broadway, via Pennsylvania Station



FOLDING TABLE (*last third of 17th century*)

Oak frame and top.

Turnings, and gate, of maple.

Height, 27½ inches; diameter of top, 36 inches.

The lower illustration shows the table from the rear, with
leaf folded back and supported by the gate.

Owned by George B. Furness.



ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume IV

OCTOBER, 1923

Number 4

The Editor's Attic

The Cover

WHEN David Poor, of Corinth, Vermont, found that his brown mare had been stolen from the pasture, he organized no posse and led no lynching expedition in search of the horse thief. That sort of thing was, or was to be, a feature of cruder communities removed from the civilized belief that the printing press is mightier than the noose as an agency of ethical instruction. David hied him to the printer's, where he had the satisfaction of composing a handbill announcing his loss and offering a reward for its retrieval. That he was not unmindful of the possible satisfactions of vengeance is indicated by the fact that, whereas his valuation of the service to be rendered in returning a useful horse and saddle was but \$10, he was ready to add \$15 for an entirely useless thief.

A Chronology of Type

If someone would collect dated examples, such as this, of American typography, he would possess a series of possible helpfulness in fixing the period of various inscribed but undated items. In this 1833 broadside it is worth while to observe the extreme contrast between the light and the shaded elements of the letters. Though here exaggerated, such contrast is a characteristic of the types designed during the so-called Empire period of the nineteenth century. They, like furniture and all decorative adornments of the time, underwent a transformation which the taste of the day looked upon as constituting a close approach to the habit of ancient Rome. Oddly enough, in this pompous and self-conscious return to classicism there was far less of truly classic feeling than in the more spontaneous and graceful productions of the preceding century. This is quite as evident in the typography of the two centuries as it is in other things. The letters cut by Caslon bear closer resemblance, in both form and spirit, to the splendid inscriptional letters of imperial antiquity than do those designed by Bodoni and his disciples.*

*Whoso is interested in matters typographical should possess himself of the two volumes, *Printing Types*, written by Daniel Berkeley Updike.

The Frontispiece

THE teachings of experience lead to caution in declaring any piece of human handiwork to be unique. The discovery and publication of one unusual example quite frequently leads to the discovery of others—sometimes fully as interesting, sometimes rather more so—until a recognisable class has been established where previously grew an apparently lone specimen. This, of course, is as it should be. In the long run, most works of art, like most human beings, are better off for possessing established family affiliations. Yet there are brilliant exceptions to the rule. Such an exception the table shown in this month's frontispiece may prove to be.

In so far as information is available, no table quite like this one has hitherto been published, and, apparently, no table quite like it is known even among the wiser wise-acres. The various elements whereof it is constituted are, however, perfectly familiar; only their method of assemblage is unusual. To all appearances the piece was built to harmonize with a press, or court, cupboard. Its major turnings, indeed, might, if somewhat enlarged, serve as the supports of some such structure.* The application of drops and bosses and the form of the edge moulding of the lower shelf are all such as recall late seventeenth century chest and cupboard decoration. They serve sufficiently to date the table within the same period.

As will be observed from the two pictures shown, the table top consists of two virtually semi-circular leaves, one of which folds over the other after the manner of the leaves of card tables which have come down to us so numerous from the following century. In the present instance the two original hinges, each with a curious extension device, remain to bear witness to the care which was exercised to assure a well-fitting easily adjusted top.

Originally a drawer must have graced the table front. But it has long since given way to the fixed section of apron observable in the illustration, and quite evidently of a differ-

*Wallace Nutting cites dimensions of various court cupboard turnings as follows: Parmenter cupboard $20\frac{1}{8} \times 4$ inches; Prince Howes cupboard $17\frac{3}{4} \times 4\frac{7}{8}$ inches; Connecticut cupboard $15\frac{1}{8} \times 3\frac{1}{8}$ inches. The turnings which constitute the legs of this table are $11\frac{1}{4} \times 3\frac{1}{2}$ inches. This implies that they were made in reduced proportion for their present use. The table, in fact, offers a more coherent design in actuality than in the photograph.

ent material from the oak of the top and frame. Probably it is of maple, which appears to be the wood of the major turnings and of the extension gate. Exact identification is rendered difficult by the fact that at some time in its history the frame was daubed with red and brown paint in imitation of a rosewood finish, while the top was generously marbled with black and white. To this same desire for improvement may reasonably be attributed the slicing in two of the feet for the better insertion of casters, which have, in due course, again been removed. In view, however, of what might have happened the table has fared extremely well at the hands of successive generations. If it has somewhat suffered, it has nevertheless triumphed.

Diligent examination of published examples of court or press cupboards has failed to reveal any turnings, whether of supports or of drops, which offer an exact counterpart of those exhibited by this odd little table. That such a cupboard once existed, however, seems well a warranted assumption. It is not impossible that it still exists.

But how explain the rarity of this piece? Its size and its shape are convenient. It is decorative, in a somewhat lumbering manner, and its stylistic appropriateness is beyond peradventure. It is hazardous to offer an opinion. Can it be, however, that, in some curious way, tables with folding tops have always been associated with gaming? If so, the search for explanations of the scarcity of that genus in the Puritan colonies need proceed no further. We may only wonder that even one example thus tainted with the suggestion of sin should have survived to the profane, but appreciative, present. This, however, is merely a wild guess, not a deliberate judgment. Someone, no doubt, will have a sounder notion to express.

Just where the table was made is not known; neither has any careful search been made for the genealogy of its ownership. It was discovered, not long since, in the neighborhood of Ipswich, Massachusetts, and is now the property of George B. Furness, of Douglaston, Long Island.

Mute, Inglorious Makers

EARLY American cabinet makers were not unduly hesitant to advertise. Their announcement cards occupy no inconsiderable space in local newspapers. Yet the marking of their products with their own names as manufacturers appears to have been a custom more honored in the breach than in the observance.

Why, for example, did Nicholas Disbrowe affirm on one of his chests that it was "cutt and joyned" by him, and omit such mention on all the others? Mrs. Loring, at Wayland, not long since owned a late eighteenth or early nineteenth century sideboard, the bottom of one of whose drawers bore pencilled inscription as follows:—

This sideboard made at (St) Albans in the
State of Vermont by (Lewis) Beals.

Except for this bit of self-recognition, Beals appears to have been quite anonymous. Yet the sideboard proclaims him a highly capable workman. Who can tell more concerning him?

The use of printed labels seems to have been almost as sporadic and unsystematic as the custom of applying an autographic legend. Doubtless many such labels were



SEWING TABLE (c. 1825)

Interesting chiefly for the label of its maker, Samuel Gardiner of Geneseo, N.Y.

scrubbed off in days of frenzied house cleaning; some naturally fell off, and some were destroyed in the course of various reparings. Within a few months a tragic tale has come to the Attic of a labeled mirror-back whose evident excellence as kindling wood led to its use in that capacity by a shop apprentice. Now the mirror has a new back, but no label.

Still, allowing for all the risks and misadventures of time, it seems fair to assume that, if labeling had been a frequent custom, many more evidences of it would have survived. Its very infrequency lends even to commonplace pieces which carry their maker's mark a little more than passing interest. A case in point is furnished by the accompanying illustration of a small sewing table, which J. F. Cahill forwards to the Attic from New York State.

What may be called the Duncan Phyfe influence is apparent enough in the carving of the legs, in the pear shaped feet, and in the treatment of the two drop leaves. The refined elegance which characterized Phyfe's work at its best is here quite lacking. The shadow—not the substance—of his style is just sufficiently in evidence to justify a date not far from 1825.

The table is constructed of cherry and mahogany. Within one of its drawers is pasted a label which reads:—

CABINET FURNITURE
IN ALL ITS VARIETY
Made and sold by
SAMUEL GARDINER
Geneseo, N. Y.

(Two doors south of E. Hill's drug store)

Of Samuel Gardiner—his training and output—Mr. Cahill is not informed. But the records of Geneseo must contain some tributes to his character and accomplishment.

Personalities

ARTHUR HAYDEN, who, under the pseudonym of Autolykos, contributes each month the pages of *Antiques Abroad*, tells us that he has in process of writing an exhaustive treatise on Spode china. He will, therefore, appreciate communications from those American collectors who have in their possession important and interesting marked examples of this

ware. Mr. Hayden will be remembered as the author, among other books, of *Chats on English China*, and of the great work on *Royal Copenhagen Porcelain*, previously renewed in these pages. He may be communicated with in care of ANTIQUES.

John Spargo, since he is internationally known as writer and lecturer on social and economic subjects, is less familiar in the genial guise of resident of Old Bennington, Vermont, and expert student of the earthenware which has been made famous by association with that historic community.

Henry R. Armstrong, a new contributor, is a resident of Hartford. Herbert Cescinsky, while now for the first time appearing in ANTIQUES, calls for no particulars of introduction. In the field of historic furniture and woodworking his authority is recognised.

Alice Van Leer Carrick's reappearance after a half year's absence abroad will be welcomed. Leonard H. Burbank, is already familiar to readers of ANTIQUES through his articles on *Reed Stitch* and on *Hooked Rugs*. George H. Sargent writes that he has been busily engaged in conducting an electric light line to the New Hampshire hill top where he resides. In contemplation of completing the job in the near future, he is preparing an article on *Thanksgiving Proclamations* for the November issue of ANTIQUES.

Maine Parson: New York Governor

AN interesting comparison is offered by the accompanying illustrations of two official chairs, both of which may be classed in the category of Windsors. The first, for whose picture ANTIQUES is indebted to an unknown friend, came from Machias, Maine, where it belonged to the local church parish. A brass plate on the back states that it was used by the Reverend Marshfield Steele, who was pastor there from 1800 to 1831. Just how closely this fixes the date of the chair's making is anybody's guess. The piece is, however, an unusually beautiful example of that rare type, the light writing-arm Windsor.

The second example, once known as the "chair of state,"

was made for and under the direction of De Witt Clinton, during his second term as Governor of New York (1824). It is now in possession of the New York State Museum, through the courtesy of whose director, John M. Clark, its picture and history come to the Attic. Governor Clinton will be remembered largely as patron saint of the Erie Canal, some of whose architectural features he may have had in mind when laying down specifications for this chair. The latter is, however, best characterized as constituting a not entirely happy blending of Windsor and fancy Sheraton motives. Simple days those, when the Governor of the Empire State found dignity and satisfaction in such enthronement. It was in a slightly later period of reaching for greater and more impressive grandeur that the fringe about the writing arm was added.

Dr. J. Milton Coburn

Few individuals were better known to the fraternity of collectors than was Dr. J. Milton Coburn, who died Sunday, August 12, at his home in South Norwalk, Connecticut. Dr. Coburn was a native of Pittsfield, New Hampshire, a graduate of Boston University, and, for many years prior to his death, had been a resident of South Norwalk.

He was an astute as well as enthusiastic collector,—one of those masters in the art of finding rare things who seems to be guided by a kind of occult vision. Specializing as he did in things early American, he thus brought together a group of examples among which are to be numbered many items of exceptional excellence in terms both of scarcity and of intrinsic quality.

As an active officer of the Fairfield County Antiquarian Society, Dr. Coburn rendered considerable aid to the cause of local historical research. But he will be best remembered as the genial Dean of the collectors in his territory. Very human, approachable, rich in wisdom, abounding in amusing anecdote, ready to play a sly joke on pride of knowledge, quite as ready to accept the turning of the tables upon himself, he was a lovable and widely loved character.

TWO WINDSOR CHAIRS

The first, a light writing-arm Windsor, hails, apparently, from Maine, and may date from the latter end of the eighteenth century. The second, made about 1824, for the Governor of New York, illustrates a considerable shift in taste.



The Fentons—Pioneer American Potters

By JOHN SPARGO

Illustrations, except as noted, from the author's collection

EVERY collector of American pottery, and every student of its history, is familiar with the name of Christopher Webber Fenton and with some, at least, of the interesting products of the Bennington potteries with which he was associated. Surprisingly little is known about Fenton, however. The meagre accounts given by Barber and Pitkin, upon which all other writers have relied, are at least ninety per cent wrong—a mere hodge-podge of misinformation, guesswork and mistaken inference. Correction of this must be left to some future occasion.

What has not been made known heretofore, and is here published for the first time, is the fact that Christopher Webber Fenton, the Bennington potter, was one of a family of pioneer American potters, identified with some potteries established in Vermont in the first decade of the nineteenth century and long ago forgotten. The brief account here given of these men will measurably fill a gap in our ceramic history.

On the tax-list of the town of Woburn, Massachusetts, for the years 1688 to 1691, both inclusive, appears the name of one Robert Fenton. It does not appear after 1691, either on the tax-list or in any other public record that I have been able to discover. In 1694 a Robert Fenton appears in Windham (later called Mansfield), Connecticut. Presumably this is the same man who had resided at Woburn some years previously. Of this Robert Fenton of Windham (Mansfield), Connecticut, we know that he was a carpenter by trade, that he was evidently a man highly respected, though of no considerable property, and that he held several important town offices. We know also that he had eight children. His seventh child, a son, was born at Windham (Mansfield), in 1710, and was named Ebenezer. This Ebenezer Fenton had fifteen children by two wives. His eldest son by his first wife was Jonathan, born in 1740.

This Jonathan Fenton married, in 1762, Mary Cary, a young widow. In 1779, at Mansfield, he enlisted for a term of two years' service in the Revolutionary War. Jonathan and Mary Cary Fenton had six children—three sons and

three daughters. The second son, born July 18, 1766, was named Jonathan after his father; the third son, who was the fourth child, born September 4, 1771, was named Richard Webber. Both these sons became potters, pioneers in the industry of Vermont.

I do not know where Jonathan Fenton, Junior, learned the potter's trade. What I do know is that he was a practical potter, and a good one; that he established a small

stoneware pottery at East Dorset, Vermont, quite early in the nineteenth century; that marked specimens of his work have survived to bear witness to his excellent craftsmanship (*Fig. 1*); that he was the father of at least two potters, one of them being Christopher Webber Fenton, of United States pottery fame. After much research and investigation, I have been able—thanks to the assistance of Mr. Herbert Williams Denio, Librarian of the Vermont Historical Society, to get the dates of the birth of his eight children, with the place of their registration. This list enables me to trace the wanderings of this early Connecticut potter, and also to fix the approximate time of his arrival and settlement at East Dorset, Vermont.

One child was born at New Haven, Connecticut, in 1793; a second at Boston,

Massachusetts, in 1794; another at Boston, in 1796; a fourth at Walpole, New Hampshire, in 1797; a fifth at Windsor, Connecticut, in 1799. The sixth child was born at Dorset, Vermont, November 1, 1801; the seventh in 1804, and the eighth—Christopher Webber Fenton—in 1806. Now, the United States Census for Vermont, taken in 1800, shows that there was no head of a family named Fenton in Dorset when that census was taken. Jonathan Fenton and his family must, therefore, have settled there either toward the end of 1800 or some time in 1801 prior to the birth of the sixth child, which event took place on November 1, as above noted.

Referring to Christopher Webber Fenton, Pitkin* says that he learned his trade "at a red earthenware pottery at Dorset, Vermont." As a matter of fact, this pottery pro-

**Early American Folk Pottery*, Albert H. Pitkin, Hartford, 1917.



*Fig. 1 — STONEWARE JAR (first quarter nineteenth century)
Marked J. Fenton, East Dorset. Owned by Harold G. Rugg.*

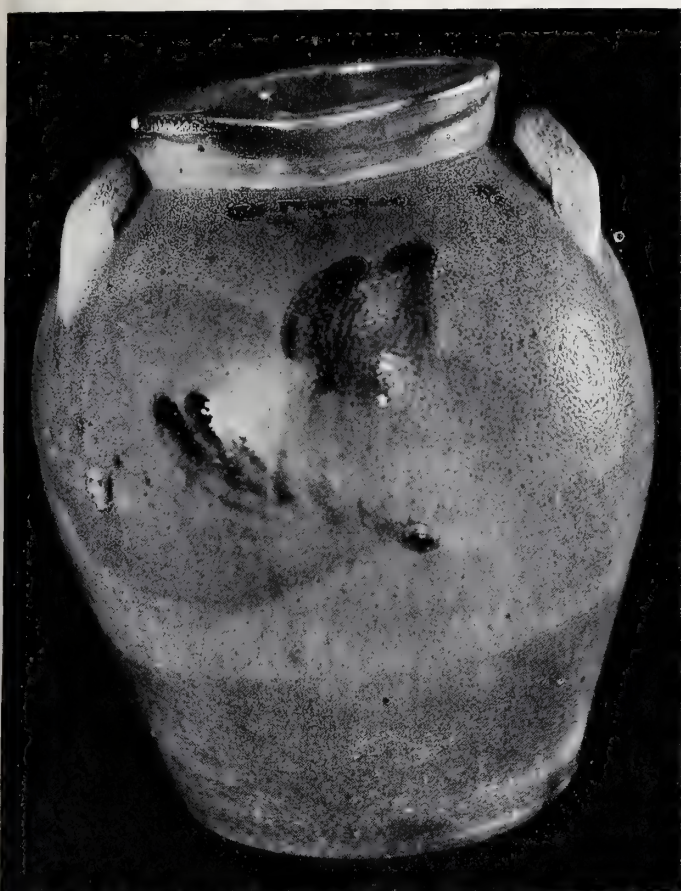


Fig. 2 — STONEWARE JAR (1826-1834)

Roughly decorated with cobalt blue. Salt glazed, and marked *R. L. Fenton & Co., East Dorset*.

duced stoneware of a good quality as well as red earthenware. From the records of deeds in the office of the Town Clerk of Dorset I have been able to identify the site of the pottery with absolute certainty, but not to determine when the industry was started.

Upon this site, at East Dorset, I have dug up many fragments of red earthenware, "slip" covered on the inside; red earthenware, lead glazed; light stoneware, salt glazed; stoneware of the same quality, slip covered; and some with colored ornamentation. Some excellent stoneware jars of good color and shape bear the impressed mark "J. Fenton, East Dorset, Vt.," showing that Pitkin was (as usual) in error.

Richard L. Fenton, fourth child and eldest son of Jonathan, was also a potter. We may assume that he learned his trade under his father at East Dorset. That, however, is conjecture. We know that he was working as a potter at Bennington in 1828, when he was thirty-one years old. He was then employed by Judge Luman Norton, who, at that time, was carrying on the pottery established in 1793 by his father, Captain John Norton. Richard L. Fenton, it is interesting to note, was one of those summoned for assistance when Captain Norton was stricken. From the diary of one of the neighbors, now in possession of the Bennington Battle Monument and Historical Association, we learn that he was one of those who assisted in "laying out the corpse" of the old Captain. In the records of the time there are references to this R. L. Fenton as a delinquent tax-

payer, and the *Vermont Gazette*, of September 16, 1828, contains an advertisement signed by him relating to a strayed bull. From the diary above referred to, we find that he moved his family back to Dorset in March, 1830.

In the land records of the town of Dorset, there is a deed from Jonathan Fenton to Richard L. Fenton, dated December 9, 1826, conveying to the latter "one-half acre more or less," one-half of a water privilege "together with one-half of a potter's factory." It would be interesting to know whether the pieces of stoneware impressed with the marks: "R. L. Fenton, East Dorset," and "R. L. Fenton & Co., East Dorset" (Fig. 2), were made before 1828, when we find him at Bennington in the employ of Luman Norton. That would indicate that he had given up the pottery at East Dorset before 1828. It is not clear why, owning a half interest in a pottery at East Dorset, he should have been working as a journeyman potter for Norton at Bennington. There are, however, various possible explanations. He may have been held in Bennington by a lease entered into before he had acquired the half share of his father's pottery. It may be that his brother, Christopher Webber Fenton, was working with his father and that the little pottery could not support more. Or it may have been profitable for him to work at Bennington for a few years in order to obtain additional capital. I have not been able to find out when the East Dorset pottery stopped. Richard L. Fenton moved his family back to Dorset in 1830, continued to work for Luman Norton as journeyman until some time in 1831, and died in July, 1834. The pieces of stoneware bearing his name may have been made between 1826, when he acquired the half interest of the pottery, and 1828, when we find him working in the Bennington pottery for Luman Norton. Certainly they must have been made before July, 1834. I am inclined to think that, for some time after 1826, Jonathan Fenton and his son acted as partners, and that the mark "Fenton & Son," or "J. Fenton & Son" was used for a while. I have not yet found pieces so marked, but have heard of such. Pieces marked "R. L. Fenton & Co., East Dorset," raise the question of the partnership covered by the "Co." While positive evidence is lacking, I am inclined



Fig. 3 — BENNINGTON STONEWARE (1845-1847)

The jug is marked *Norton & Fenton, Bennington*. The jar, undecorated, is marked *Norton and Fenton, East Bennington, Vt.* The difference in nomenclature means nothing. Both names were in simultaneous use for the same village.



Fig. 4—ROCKINGHAMWARE PITCHERS (1845-1847)

Made by Norton and Fenton in Bennington. "Rockingham," it will be remembered, is a term rather widely applied to mottled brown glazes.

to believe that these pieces were made between 1831 and 1834—that is, between the time when R. L. Fenton returned to Dorset from Bennington and his death; and that the "Co." refers to his younger brother, Christopher Webber Fenton. To the mark, "R. L. Fenton, East Dorset," I should ascribe a somewhat earlier date. That Richard L. Fenton was a competent potter the surviving specimens of his work prove.

Christopher Webber Fenton, the youngest of the eight children of Jonathan Fenton, was born at Dorset, January 30, 1806. Pitkin suggests the possibility that he may have worked for Captain John Norton at Bennington, but intimates his doubt of it. He says that, "From the dates and ages given in the Norton Family Records, it is safe to assume that Mr. Fenton first associated himself with Mr. Luman Norton." Unpleasant as it is to criticise Pitkin's book, knowing as I do the circumstances in which it was written and published, it is necessary to state that there are no known "Norton Family Records" which give the least foundation for the belief that Christopher Webber Fenton "first associated himself with Mr. Luman Norton"; nor is there any other scrap of evidence to support that assumption. On the contrary, the "Norton Family Records"—in so far as they bear upon the matter at all—indicate that there was no such association. The first business association of C. W. Fenton with the Norton pottery began in January, 1845 (after Luman Norton had retired from the business), when Fenton joined his brother-in-law, Julius Norton, son of Luman, in a partnership which lasted only to June, 1847. It is not unlikely that Fenton had been employed at the Norton pottery for some years before he became a member of the firm.

Christopher Webber Fenton married, on October 29, 1832, Louisa, eldest daughter of Luman Norton. He was described in the records as a "Merchant," which would seem to show that he was not at that time following the potter's trade. In 1842 we find him residing at Bennington and petitioning for the benefit of the Bankrupt Act, asking to be declared a bankrupt. In his petition he describes himself as a "laborer." His connection with the Bennington potteries as member of the firm could not have existed then. There is positive evidence that it began in 1845 with the partnership between him and Julius Norton.

Although Pitkin makes him out to have been "a practical potter, of extraordinary skill, well-nigh a genius at his trade, artistic in his tastes, a naturalist, something of a

chemist, a profound student," the simple truth is that he was in nowise distinguished as a practical potter. Neither is there the slightest evidence that he was "a naturalist," a "profound student," or anything of a chemist. All that Pitkin evolved from his own imagination. Not one of the old potters who worked with Fenton with whom I have talked could recall a single piece of his work which attracted the notice of his fellow workmen. This is quite remarkable, for stories concerning the work of craftsmen of skill abound in the reminiscences of old potters. Not a solitary piece of Fenton's work has been preserved to show his skill; not a single story of special skill at his trade survives. Many are the stories told of his habits, his manners, his business experiences, but none of his skill as a potter. As a matter of fact, men who worked with him agree that he was quite an ordinary workman, so far as his technical skill went. Such evidence as we have shows him as a man of rather more education than the average mechanic of his day, but not noted for exceptional learning or for intellectual pursuits. Not much given to reading, possessing something of a natural talent for drawing, being ready at making pencil sketches of designs and patterns to illustrate his ideas; rather good at figures, somewhat irritable and uncertain in temper; and given to drinking overmuch: such are the main characteristics of the man as he



Fig. 5—STONEWARE JAR (mid-nineteenth century)
Marked L. W. Fenton, St. Johnsbury, Vt.

is remembered. His ability and energy as a business promoter, rather than as a practical potter, give him the important place he holds in the history of American pottery.

This is not the time nor the place to trace Fenton's connection with the Bennington potteries nor to tell in detail the story of his career. The brief account here given is intended simply to establish his place in the record of a rather remarkable family of American potters. Incidentally, it adds to our interest in the little pottery at East Dorset about which so little is known.

Mention must be made of another Fenton, who was also a potter; though we know little about him. He worked in New Haven, Connecticut, in 1800, and in 1801 moved to Burlington, N. Y., and established a pottery there. That he was a member of the same family hardly admits of any doubt. Dr. S. R. Wilcox, who as a young man worked in the United States Pottery at Bennington, and in 1858 went with Christopher Webber Fenton and Decius W. Clark to Kaolin, S. C., tells me, that at that time there was a potter at Bennington who also went to Kaolin, named Jacob Fenton. Dr. Wilcox says that, as he remembers, this Jacob Fenton was "a man not out of the thirties," and he thinks he was a nephew of Christopher Webber Fenton. While positive evidence is lacking, I suspect that he was the son of Jacob Fenton of Burlington, N. Y.

Now we must retrace our steps and go back to the opening of the nineteenth century in order that we may take note of that other son of Jonathan and Mary Cary Fenton, of Mansfield, Connecticut, Richard Webber Fenton. Like Jonathan, his brother, Richard Webber became a potter. He appears in St. Johnsbury, Vermont, in 1804. We find his name in the records of the Town Meeting as one of a committee elected "to Expel dogs from the Meeting House on Sundays." This is the earliest reference that I have been able to find of a man who was long honored as one of the best-known citizens of the northern Vermont town. General R. W. Fenton established a stoneware pottery at St. Johnsbury in 1808. From Fairbanks' *History of St. Johnsbury*,* I quote the following:

"POTTERY: An old-time landmark, with low red build-

ings west of the river half a mile south of the Center Village, was the Pottery established in 1808 by General R. W. Fenton, sometime known as the St. Johnsbury Stoneware Pottery. Its products were in constant demand until the introduction of tinware. The business was successfully carried on by General Fenton and by his son Leander until the entire establishment went down in flames, November, 1859. All sorts of domestic ware were turned out on those potters' wheels, from jugs, jars, bowls, bottles, and milkpans, at a dollar a dozen, to fancy flower pots at sixty cents each,

and St. Johnsbury pottery gained high repute; occasionally surviving specimens of it may still be seen. The power was supplied by a merry little brook that came tumbling down the hillside."

From the same authority* we learn that there was another pottery at St. Johnsbury, conducted by one William Hutchinson; but with that I am not at present concerned. The younger of the two Fentons of St. Johnsbury marked his ware, "L. W. Fenton, St. Johnsbury, Vt." I have an excellent jar bearing that mark. (Fig. 5.) This Leander W. Fenton seems to have been in partnership with a man named Hancock, and pieces marked "Fenton & Hancock, St. Johnsbury, Vt.," are still to be found in northern Vermont. In my own collection there is a stoneware jar so marked (Fig. 6). While I have heard of jugs and jars marked "Fenton, St. Johnsbury, Vt.," and "Fenton & Son, St. Johnsbury, Vt.," I have not personally seen anything bearing either mark. I have, however, seen a good many unmarked pieces said to have been

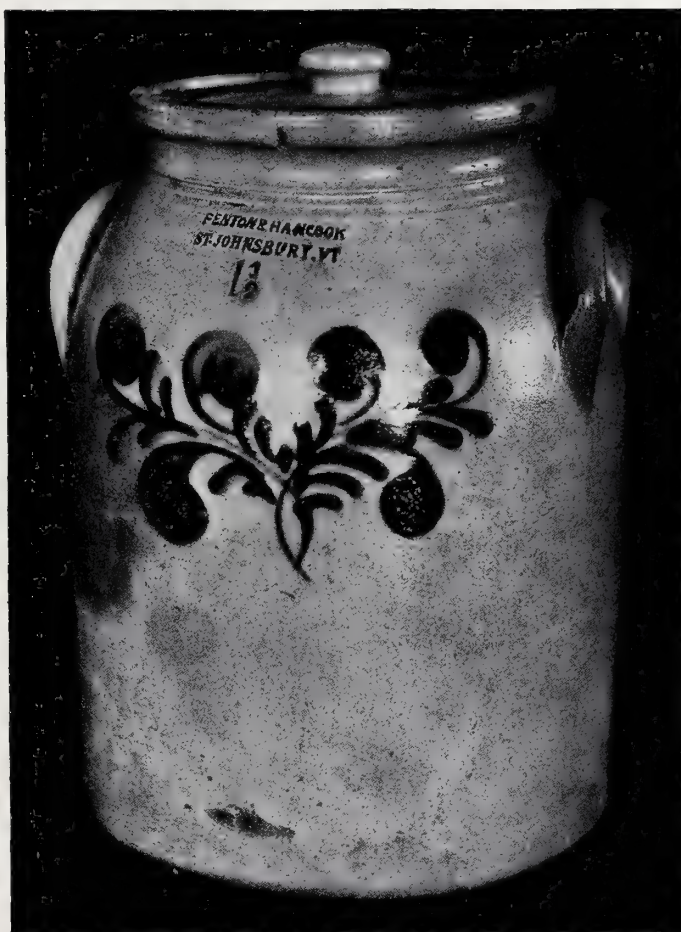


Fig. 6—STONEWARE JAR (mid-nineteenth century)

Marked Fenton & Hancock, St. Johnsbury, Vt. The St. Johnsbury pottery was founded by General R. W. Fenton, in 1808. It was carried on later by his son Leander, who eventually formed a partnership with one Hancock, until 1859 when it was destroyed by fire. The labels and the uncompromising forms of these jars, Figures 5 and 6, seem to justify mid-century attribution.

made at the Fenton pottery at St. Johnsbury and apparently well authenticated. Further research may add to our knowledge of these early Vermont potters and their works.

NOTE.—The hitherto recognised authorities on early American pottery have been Albert H. Pitkin, whose *Early American Folk Pottery*, published at Hartford, in 1917, devoted considerable space to Bennington and its wares, and Edwin Atlee Barber, who wrote extensively on both glass and pottery. Barber's major work is probably *The Pottery and Porcelain of the United States*, published in New York in 1893. In this, eleven pages are devoted to the United States Pottery at Bennington. Barber's *Anglo-American Pottery*, published in Indianapolis in 1899, has been the most widely known of his writings, due to the extensive and long-standing interest in historical blue china.—Ed.

*Page 144.

*Page 152.



Fig. 1 — THE NORWICH POTTERY (erected 1835-1840)

Located originally on Cove Street in Norwich, Connecticut, this pottery has completely disappeared.

The Norwich Pottery Works

By HENRY R. ARMSTRONG

IN ANTIQUES for January, 1922,* Walter A. Dyer discusses the early pottery of New England. In any such general treatment, however, there are certain to be gaps. One, in particular, I wish here to point out, and, in a measure, to fill. In speaking of Norwich, Connecticut, Mr. Dyer mentions only one pottery—that of "Bean Hill." He makes no mention of another, which was operated under the name of "The Norwich Pottery Works."

According to the Land Records of the town of Norwich this pottery was established about 1836 by Sidney Risley, and for forty-four years the name of the Risleys—Sidney and his son, George L.—was associated with the concern. Upon the death of George L. Risley in 1881 the pottery passed into other hands and was conducted by various persons until 1895, when the business was abandoned. Today all vestige of the old works has disappeared. The grain and feed warehouses of Charles Slosburg completely cover the site.

Originally the pottery was located on the edge of Yantic Cove, which at one time extended to this point and gave the street where the pottery was located its name. This cove was filled in when the New London, Willimantic and Palmer Railroad was built. Its successor, The New London Northern Railroad, bought the pottery property from Mrs. George

L. Risley, May 6, 1882, the year after her husband's death.

The name of Sidney Risley, a potter, appears in the first Norwich voting list, published in 1840. According to the best information obtainable, it is believed that he came here from East Hartford a few years before 1840 and established the pottery. It was on land belonging to Elijah A. Bill, who was a grocer and was also engaged in various other business enterprises during his lifetime. The first mention of a pottery on the Cove Street site appears in the deed to Elijah A. Bill from Cushing Eells, September 4, 1845, which speaks of a "building now improved as a pottery." Bill and Eells bought the land from Richard Adams, September 4, 1835, this deed containing no mention of a pottery but describing "a trimmer's or painter's shop" and a "chaise maker's shop" on the land conveyed, which bordered on the cove.

"Sidney Risley, stoneware, pottery, Cove Street, W. S." was listed in the first Norwich directory, published in 1846, and in the next City Directory, 1857, he was an advertiser, as follows:

Sidney Risley
No. 4 Cove Street, W. S. Norwich, Conn.,
Manufacturer of Stoneware

In every variety. The trade supplied with all kinds of stoneware at the lowest market prices.

N.B.—All orders thankfully received and promptly attended to.

*Vol. I, p. 19.



Fig. 2 — STONEWARE WATER COOLER (Norwich Pottery)

An interesting piece of gray stoneware, which exemplifies some excellent traditions of pottery. Owned by the author.

Sidney Risley lived on High Street, at first in a house south of West Main Street, but he later moved nearer the pottery into a brick house, which is Number 13 on the easterly side of what is now North High Street. In the early days of the pottery, the West Side, so-called, where the pottery was located, was all undeveloped territory as far as buildings went, with just a few clustering along the river. Beyond this all was open country.

On April 2, 1856, Sidney Risley, who had hitherto leased his pottery, bought the buildings and the land on which they were situated from Elijah A. Bill and continued to operate the works until his death, at the age of 61, on April 26, 1875. His son, George L. Risley, continued the business until his death, December 24, 1881. About a year later the property was again opened as the Norwich Pottery Works, B. C. Chace, proprietor. Mr. Chace was succeeded in 1885 by George B. Chamberlain, and after he had run it for about two years, the business was continued by Otto N. Suderberg until its discontinuance, in 1895.

Stoneware crocks, pitchers, jugs and bottles were the product of the old Risley pottery, which got its clay in

schooner loads from New Jersey and Long Island and converted the raw material into the required shapes on lathes run by foot treadles. When enough had been manufactured and dried out, ready for baking, the kiln was loaded up and fires were started. All the "West Side" knew when the pottery was firing, for the black smoke from the wood fire of three-foot chestnut sticks swirled out from the top of the kiln in dense volumes, while the fires were kept going for thirty-six, or forty-eight, or fifty hours, according to the time required.

The stoneware was distributed to the country stores by wagon all through eastern Connecticut, and westward beyond the Connecticut river. One of the old drivers was the late Alvin T. Davis, whose pottery wagon with a pair of fine Newfoundland dogs hitched ahead of the horses is still remembered by some of the older residents. In later years some glazed and decorated ware was added to the lines which the pottery made. I am the fortunate possessor of a handsome stoneware water cooler manufactured probably in the early days of the concern. It is light gray in color, one and one-half feet in height, thirteen inches in diameter at the top and ten inches across the



Fig. 3 — SIDE VIEW OF FIGURE 2

It seems not unreasonable to believe that the man who modelled this applied grape leaf handle was trained in England.



Fig. 4—STONEWARE JUG

The Norwich ware appears for the most part to have been such commonplace stuff as this.

bottom, with the words, "The Norwich Pottery Works," printed across the face, in blue. The American eagle, which decorates the front, and the leaves adorning the handles are raised about a quarter of an inch from the surface.

Norwich men who grew up as boys on the West Side retain vivid memories of the old pottery yard as their playground. When they played soldier, the crates that stood around were used as guard houses for their prisoners; and in winter, when they were sliding down the High Street Hill, their favorite fun was to end their slide with a dash through the pottery doorway to knock down as many pots as possible. The older Risley would build barricades of snow against the doorway to keep them out, but sled after sled would be sent against the barricade until it would finally be overcome and some urchin would work havoc among the accumulated pottery. Close by, on the banks of the cove, was Sheepskin Hollow, so named because of the sheepskins which were tanned there for the tannery at the end of Cove Street. Mummychug chowder, cooked at the pottery fire and made from fish caught in the nearby cove, a delight to vigorous imaginations and appetites, is another boyhood memory

still fresh in the minds of a number of Norwich men, once "West Side" boys.

In the later years, the original kiln was increased by the addition of another, and extensions were made to the building used for storage and manufacturing. Located on such low ground and near to the river, the pottery was frequently threatened by high water; and once, in the second year of the management of Mr. Suderberg, a complete baking was lost when the freshet put the fires out 15 hours after they had been started, leaving a half baked lot of pottery that was a total loss.

The tragedy that brought to an end the connection of the Risley family with the business came on a Saturday morning, the day before Christmas, 1881. George L. Risley had gone to the pottery to light the fire under an upright boiler at the rear of the building. The boiler blew up, went through the roof of the building and landed about one hundred and twenty feet away, sinking deep into the mud of the cove. So great was the force of the explosion that the fifteen-hundred-pound boiler passed completely over a fifty-foot elm tree at the rear of the pottery in its flight. Mr. Risley was so badly injured that he died that evening.



Fig. 5—STONEWARE JUG

Interesting mainly in comparison with Figure 4, as illustrating the slight variations which may occur in closely similar examples.

Glassmaking in New Hampshire

I. Temple

By LEONARD H. BURBANK

WHILE glass was made in this country long before the American Revolution, the distinction of establishing the first glass factory after the Colonies severed their connection with Great Britain belongs to New Hampshire. The community thus distinguished was Temple; the location of the glass house was in the southwestern part of the town, about half a mile from the Sharon line and about a mile from New Ipswich; and a good five miles from Temple village proper. The main glass house was sixty-five feet square; and it has been determined by a search among the ruins that the adjacent outhouses were built of logs.

The history of the Temple glassworks is the story rather of an interesting personality than of a successful undertaking; for the life of the industry was short and the output very limited. Even the people of the latter-day town had almost forgotten its existence until, a few years ago, some workmen discovered the old stone oven and a lot of greenish glass scattered among the ruins. The spot should be suitably marked.

Robert Hewes of Boston, having in his employ Germans—Hessian and Waldecker soldiers who had deserted from the British army—on or about the first of May, 1780, took this crew to Temple, New Hampshire, where he erected a glassworks. Disaster overtook him; he accomplished little; but his endeavors have contributed a very interesting chapter not only to the history of glassmaking but to that of early American manufacturing in general. His story, if not so well known, is fully as interesting as that of the famous Stiegel.

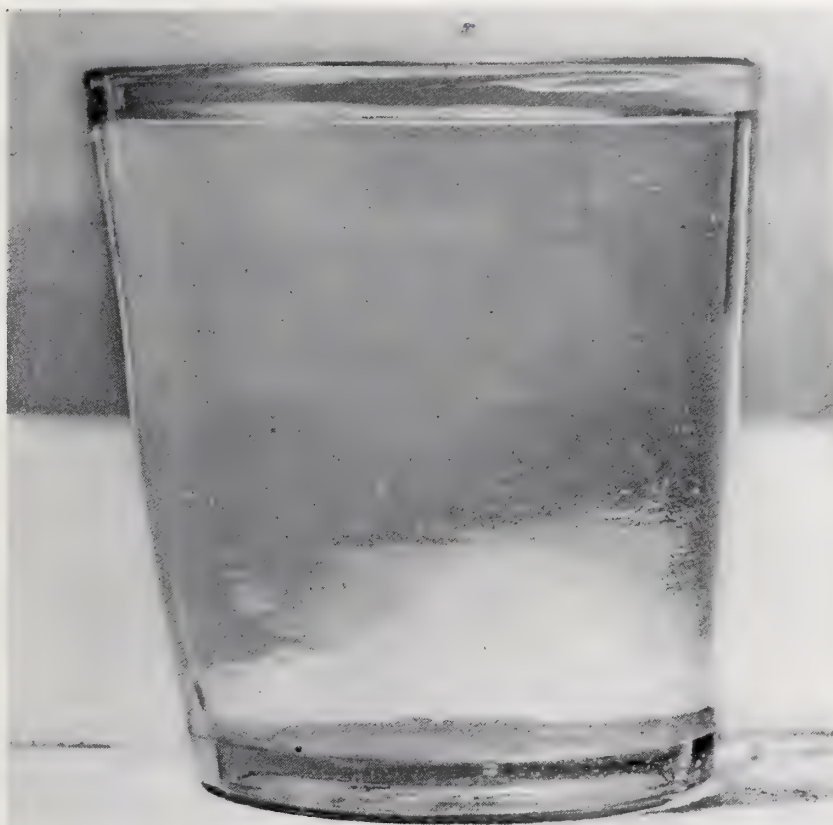
Hewes' parents were English. They came from London to Boston, where the boy was born soon after their arrival, sometime in 1751. His mother's maiden name was Ann Rose Frye. The father, a tallow chandler, amassed a for-

tune, and, dying in Robert's boyhood, left the youth, for those days, the large sum of fifty thousand dollars with which to start in life.

From an English encyclopedia, probably Chambers' (issued in 1728), the first work of its kind published in the English language, given him by his father, Hewes read about glassmaking.* To become a glass manufacturer was

thereafter an obsession with him. Against the advice of friends, he began experimenting; and the result of his efforts, a plate of green glass, he presented to the cabinet of Harvard College. The embargo which England placed on Colonial manufacturing made the establishment of works impossible; but it did not dampen the ardor of young Hewes. Hence when the Colonies had achieved independence, and fortune had placed in his employ professional glassworkers, he took advantage of his opportunities, sent his men to Temple and built his works.

Living, as he did, in Boston, it may seem strange that he made his venture so far from home; for in those days travel was



PERHAPS TEMPLE GLASS

A crude tumbler of greenish white window glass, owned by a family long resident in Temple and traditionally a product of the old factory. It is reproduced in almost full size to enable judgment of its form and texture. Owned by Mrs. Mary Bales.

difficult and Temple was an out-of-the-way place; but the same considerations presented themselves then that we are apt to look upon as peculiar to the present day. In the southwestern part of New Hampshire sand suitable for glassmaking was abundant†; hard-wood ashes were easy to obtain; land was cheap and—quite as important—labor and living less expensive than in the older towns. Possibly, too, he may have wished to get his "Germans" as far from outside influence as conditions would warrant.

Hardly had the works been finished when they were

*This article is over five pages long and was written by H. Chance.—ED.

†"Wm. H. Howard, an old inhabitant of Temple, says that the sand came from Magog Pond, Littleton, Mass., although I, myself, think it was found at Temple."—HENRY AMES BLOOD, in *A History of Temple, N. H.* (Boston, 1860), p. 170.

burned to the ground, through the carelessness of a drunken fireman. Not daunted by this calamity, Hewes began new buildings. But again evil fortune interfered; the frost got into the furnaces and they gave way after a few samples had been turned out. Thus no further firings could be made.

Soon after this Hewes addressed a petition to the Council and House of the State of New Hampshire, setting forth the disasters which had overtaken him and praying that he be granted freedom from rates on his buildings; the same freedom for his glassmakers, to encourage them in the business, and a bounty on such glass as they might make.

This petition was sent to committee, which reported that the exemption from rates be granted, that the prayer respecting the bounty on glass be postponed, but that, whenever Hewes should be able to manufacture window glass, he receive from the State due encouragement. The report being read, it was voted that it be received and accepted and this was concurred in by the Council (January 2, 1781).

An energetic man, Hewes left no means untried by which he might accomplish his ends. A month or two after his address to the state authorities, we find him writing to the selectmen of Temple. After telling them that he is almost discouraged about going on with the glassworks, he asks why he should try to benefit the people of the town when they have not spirit enough to subscribe a trifle to encourage his efforts, which would be a greater benefit to them than to him, even if he made a fortune. He blames them if they do not act, and points out the advantages of giving him support, declaring that the glassworkers should be employed, if for no other reason than to enable the inhabitants to learn their art from them. Stating the difficulties which he will have to surmount,* Hewes further informs the selectmen that the Court will probably make a Lottery but that it will take time to bring it about. In conclusion, he asks to be credited for one or two carcasses of beef till the lottery is drawn and to be informed whether or not they can think of any way to help him until his works are set agoing.

While the townspeople did not enthuse over this glass-making, nor take kindly to the thirty-two "glass-blowing, pipe-puffing Dutchmen," as the town records term them, we find that in town meeting, held the fifth of March of the same year (1781), it was voted to "advance upon loan to Mr. Hewes (for ye encouragement of ye Glass Factory), 3000 pounds, with good security, to be assessed in two months from this day and collected as soon as may be."

On being informed of this action on the part of the people of the town, Hewes again wrote a letter from Boston, March 11, 1781, which shows his shrewdness, his energy and his determination not unduly to involve himself. He refuses to take the loan on the conditions offered, although he states that he could furnish security for ten times the amount advanced: he prefers, however, not to involve his own fortune further in an enterprise primarily of benefit to the community. He further declares his in-

tention of backing out of the business and offers the plant at a low price.

The answer to this letter, while we have no record of its contents, was evidently more to Hewes' liking; and we again find him in communication with the Selectmen. He is pleased that they have come to a better understanding; and if he can be supplied with the money on loan, upon the strength of the lottery and without risk to all his private fortune, it is all he wants. Again he asks that the necessities of his glass-blowers be looked after.*

A little later in the year the Legislature authorized a lottery with which to raise two thousand pounds to enable Hewes to carry on the glassworks.† Not even the lure of a lottery could enthuse the people and the enterprise proved a failure. Hope of success being cast aside, very little was afterward done. Hewes abandoned the enterprise and returned to Boston.‡

The "lazy Dutchmen" as the people called them had a hard time of it. The town records state that in the fear that they might become town charges they were "warned" out of the place. Tradition has it that their numbers were reduced by a sickness from which several of them died and that these unfortunates were buried near the spot where they had worked. Old-time gossip maintained that their ghosts walked, as well they might.

Hewes always lived in Boston and for many years his home was the mansion which stood at the corner of Washington and Essex streets. We hear of him as a teacher of broad-sword exercise, and when seventy-five years old, he boasted that he could handle a sword better than any young man in Boston. He also engaged in other enterprises,§ and became known as a surgeon and bone-

*Boston, March 24, 1781.

†The lottery act is contained in the *Book of Acts of the New Hampshire General Court for 1780-1784*, pp. 223, 224. Henry Ames Blood, as above.—Ed.

‡The date of Hewes' return to Boston is not available. There is, however, a manuscript in the Boston Athenaeum entitled *Glass Manufactory, Boston* (MSS. S15), which contains much of interest in this connection. It is evidently a receipt book kept by the treasurer of a company, and records sums paid out to various persons. The first two pages are a record of the early meetings of the Company, and are as follows: "Boston, Thursday, the 12th July, 1787. At a meeting of the Company to establish a Glass Manufactory in Boston under the sanction of the General Court for an exclusive privilege to carry on the same—voted that Messrs. Payne, Walley, and Dawes be a Committee to draw up such an agreement as may be necessary to be executed between Mr. Hewes as undertaker for carrying on said manufactory and the Company." That this Mr. Hewes is the same Hewes who started the glass factory in Temple, may be inferred from the receipts following: "Received of Edward Payne, Treasurer to the Proprietors of the Glass Manufactory four pound ten shillings on Account of the Kelp I am preparing. Rob't Hewes." "Received of Edward Payne, Treasurer to the Proprietors of the Glass Manufactory eight pounds, seven shillings, in full for ten hogshead kelp delivered them. Rob't Hewes." The following entry is interesting, although a little obscured, "Boston, Oct. 1, 1787, Received of Edward Payne, Treasurer forty two pounds, to enable me to proceed to the Southward to procure workmen—Rob't Hewes."

That there should be in Boston in 1787 a Robert Hewes who was interested in a glass manufactory makes it seem probable that this was the same Robert Hewes who started the Temple factory. The receipt book for this Boston company continues until 1794, although Hewes' name does not again appear. Justin Winsor in his *Memorial History of Boston*, states that, in 1787, a glass company was formed, having exclusive privilege to manufacture glass in Massachusetts, and that the site of the factory was in Boston at the foot of Essex Street. As the receipt book contains receipts for payments to "Richard Hunnewell, Mason, for building a wharf at the Glass Manufactory," it would seem that this early factory was located somewhere near the present site of the South Station. There is material here for an interesting study, which it is hoped someone will undertake.—Ed.

§In 1789 the first *Boston Directory* lists "Robert Hewes, Glue Maker." In 1795 he was a "manufacturer of Soap & Glue." In 1800 "late hog butcher, now out of business." In 1804 "fencing master." In 1802 he published *Rules & Regulations for Sword exercise of Cavalry*, by Robert Hewes, Teacher of the Cavalry, Sword Exercise & Tactics, and in 1804 *Formations & Movements of Cavalry*.—Ed.

*"I shall have to send sixty miles for stones to build my melting furnace, which will take eight teams."—Letter from Robert Hewes, quoted as above.—Ed.

(J. H. Walton, an old inhabitant, states that these stones were obtained at Uxbridge, Mass., and that conveyance was by ox teams). Henry Ames Blood, as above.—Ed.

setter.* He died July, 1830, aged seventy-nine and was buried in the graveyard on Boston Common.

Of Temple glass we know but little; for very few pieces can have been turned out, and, in the course of time, most of these must have disappeared. From fragments of glass found among the ruins of the old oven we know that the output, whatever it was, must have been of a greenish hue; and, from other sources, that bottles, as well as some decanters, were made. I have seen it stated that a relative of Hewes claimed to have a decanter made by him. A few years ago, further, there stood on the mantel of the dining-room of the hotel in New Ipswich a large, round, greenish bottle of what was asserted to be Temple glass. It held about three gallons and was well shaped but the glass was clouded, and, scattered through it, were grains of sand. It may be there today if some collector has not carried it away.

The tumbler shown in the illustration the owner believes to be Temple glass, for it was for very many years in possession of a Temple family, and was always referred

*"Hewes' liniment was well known. Wm. Montague relates that Hewes once said to him, 'I made this liniment and the bottle it is in.'"—Henry Ames Blood, as above. This bottle was, in all probability, from the Boston factory, alluded to in a previous footnote.—Ed.

to as the Temple tumbler. The piece is of the greenish hue of Temple glass, and, as is clearly indicated in the illustration, is crude in both shape and texture. The material would seem, in short, to be nothing rarer than an ordinary grade of window glass. This, however, is a point in favor of our specimen.* Yet it is easy to be mistaken; and tradition, like glass, is often badly warped in the making. If any one claims to possess a specimen of Temple glass we should examine its pedigree with the utmost care and, even in the face of an apparently complete chain of evidence, we should maintain the right to doubt.

The glass collector is advised to preserve a similar conservatism of judgment, and to view this brief historical résumé rather as assurance of the non-existence of specimens of Temple glass than as an encouragement to seek them. Greenness is a common characteristic of much glass other than that of Temple. So, too, is crudity of form and texture.†

*As there were only two firings, both failures, at the Temple factory, it would seem, on second thought, extremely doubtful that this tumbler is Temple glass.—L. F. B.

†The material for this article was compiled from the *History of Temple, N. H.*, by Henry Ames Blood (Boston, 1860), and from the *Granite State Magazine* for January, 1907.—L. F. B.

A Note on English Glass

GLASS-MAKING IN ENGLAND. By Harry J. Powell. New York: The Macmillan Company; 183 pages with index; 73 illustrations. Price, \$10.00.

WHETHER or not the modern development of glass making in that country would have been different had the Roman invader omitted the Island of Britain from his itinerary is doubtless a question of purely academic importance. In any event, while little or no glass appears to have been manufactured in England during the period of Roman occupation, much, evidently was imported from the ancient centres of the glass industry,—a fact attested by the generous residue left for the enlightenment of latter day archaeologists. Whatever its origins, however, glass-making in England was already a very ancient industry in the sixteenth century. But, as in the case of many another art in which the English eventually excelled, it was not until foreign workmen were brought in to share the secrets of their skill with native artisans, that the Island's glass products became distinguished. This process of transfusion was active during the sixteenth and seventeenth centuries. It bore full fruit in the eighteenth.

These generalizations Mr. Powell supports with ample citations from documents. He quotes, too, liberally from contemporary notes as to the materials which entered into the making of early glass, the technique of their utilization, and the terminology used to identify different processes and different items of manufacturing apparatus.

Two chapters of sure interest to collectors are the one which deals with English drinking glasses and that which discusses bottles. Both are accurate in their statement, judicious in their scholarship, and well clarified in the selection of their illustrations. The treatment of drinking glasses particularly will leave the reader well fortified against snap judgments. And, indeed, in the upshot, the author very frankly states that, in the case of glass, some knowledge of its family connections are essential to certitude.

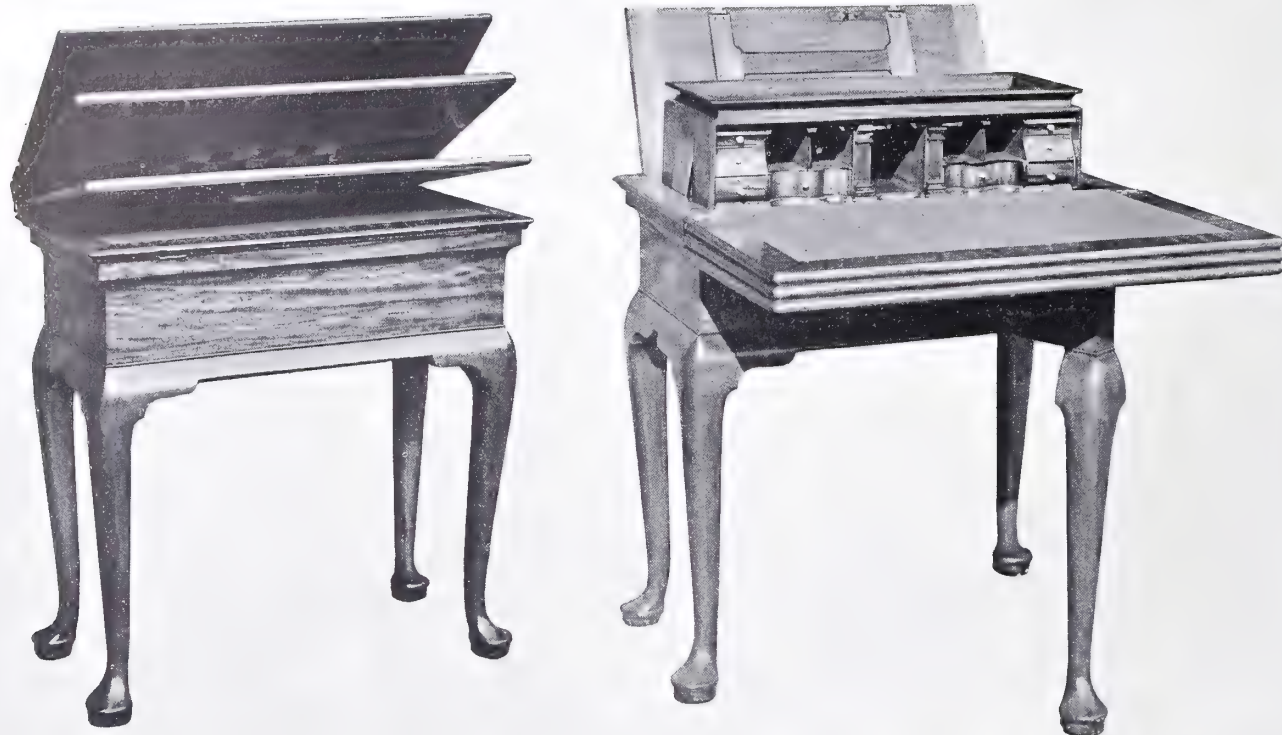
Here is a thirteenth century direction for making bottles: "If you wish to make bottles, this do. When you have gathered some hot glass on the end of the blowing-tube and blown it in

the form of a large bladder, swing the tube, with the glass appended to it, beyond your head as if you intended to throw it, and the neck will be stretched by this action; then separate it with a wet stick and put it in the annealing furnace." It sounds easy, but probably is far otherwise. The bottles thus produced were the plump, chunky, brown or green affairs whose amiable rotundity bespeaks comfort and good cheer. From such bottles wine was served on the table until the advent of port necessitated the substitution of clear glass decanters so as to show the color of the wine within.

To other items of glass than drinking glasses, bottles and decanters—particularly those very early and quite modern—Mr. Powell devotes little space. Close to a hundred pages of the book are given over to a careful historical record, first of the old London glass houses, then of the Provincial establishments such as those in the districts of Newcastle, Bristol, Stourbridge and Birmingham (of which Stourbridge supplied the workmen for the earliest Waterford plant).

Chapters follow on *Colored Glass*, on *Flint Glass*, on *Cut Glass*, in which England excelled from 1750–1810, on the so-called *Excise Period*, under whose régime of imbecile taxation the glass industry was impaired in England and killed in Ireland. There is a chapter of excellent historical data concerning the glass exhibited in the International Exhibitions of 1851 and 1862, and another consisting of extracts from the notes of the manager of a Flint Glass works.

Evidently enough we have in this book a somewhat disjointed method, a collection rather than a sequence of parts. We have no sprightly excursions into the field of literature or of historical anecdote. Unity the book possesses in a large way. Coherence, in the sense of unbroken flow of narration, or of closely associated links, it lacks. This may be in part due to the fact that the author was a busy man and that he died before his work was off the press. He has offered, however, a mine of information, which will make *Glass-Making in England* always rank as an authoritative text essential to the completeness of any industrial library.



Figs. 1 and 2—TRIPLE TOP CARD TABLE (c. 1735).

When the tops are opened a spring releases a desk cabinet which suddenly rises into view. Hence the name "harlequin furniture." The cabinet drawers are blocked and veneered.

The "Block-Front" in England

By HERBERT CESCINSKY

THE Editor, together with Mr. Walter A. Dyer, has introduced me to a new term, that of "block-front," which, while appearing to have a definite significance in America, has little or none in England. That is not to say that the expression has no meaning to us on this side of the Atlantic. Frankly, for one, I should have used it in my books had I thought of it, as it is certainly known in English furniture, though by no means to the same extent as it is, apparently, in what we know as Colonial pieces. That is to say, shortly, that I am acquainted with the feature, but not with the name used to describe it.

I need hardly point out, to an American, that whatever may be the claims of Columbus, Vespucci or Cabot as to the discovery of the American continent, it is the Dutch who were its earliest and most effective settlers. I ignore here the Pilgrim Fathers of New England, for the moment; as, to my mind, it is the Dutch who laid the foundations of what we know, at the present day, as typical American furniture. The Dutch always were more clannish, to coin an expression for a new situation, than the English Pilgrims, and brought with them their household goods and chattels wherever they settled. Thus we find a strong similarity between the typical American furniture, such as we are considering here, and that of South Africa of the older generation. You have, or had, New Amsterdam; the

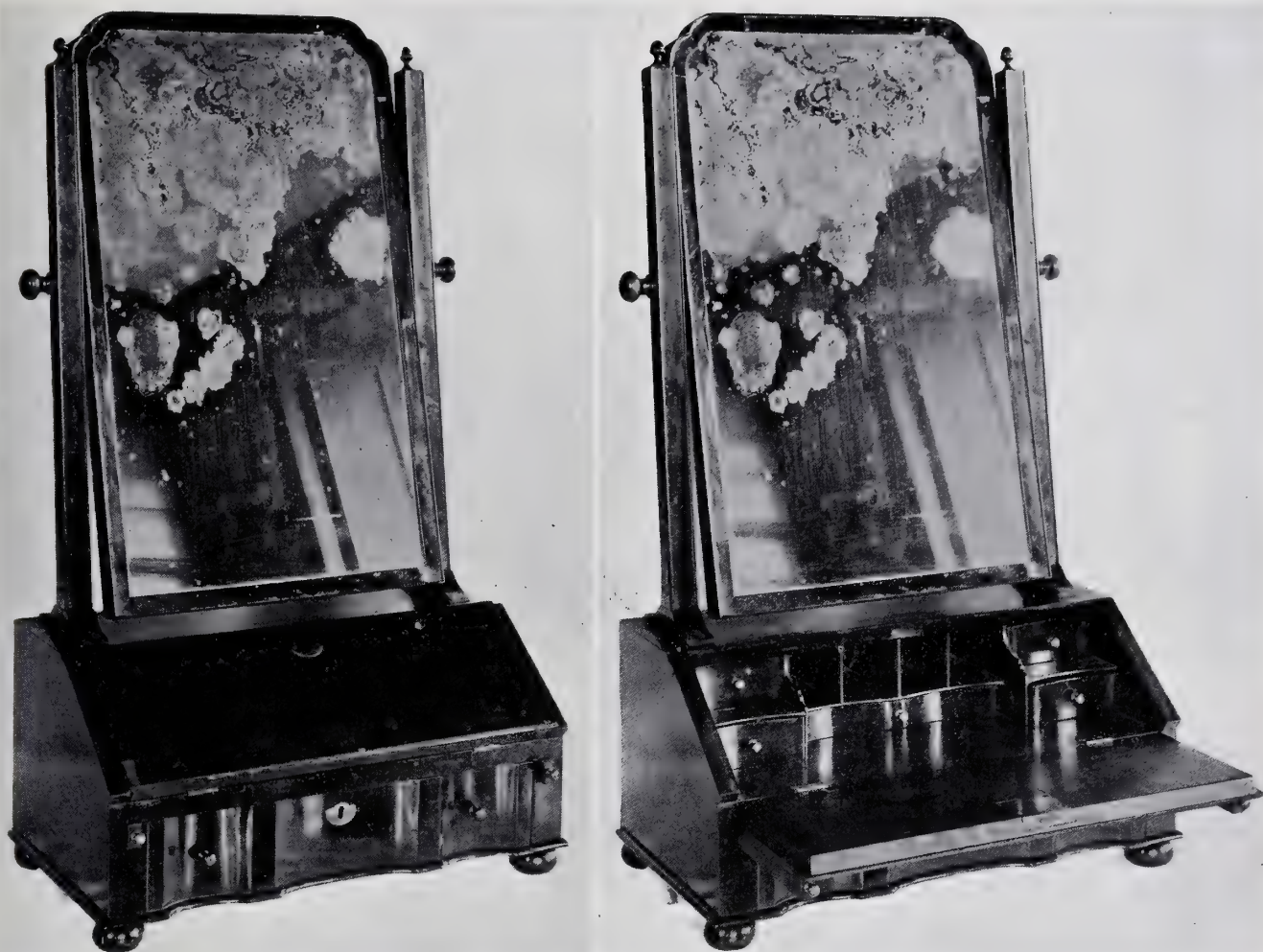
early Dutch settlers, under Van Riebeeck, founded a new Holland at the Cape of Good Hope. Everywhere these old Dutchmen left their mark, in names of towns or of families, on America, Africa, the Malay Peninsula and Tasmania; and, in England at least, on the furniture styles of the later seventeenth century.

I am aware that this is all somewhat analagous to explaining to the average cultured Englishman, as an item of information, that England was settled by the Danes, the Saxons and the Normans, and that the Battle of Hastings was fought in 1066, but this early Dutch influence is one of those well-known items of information which are lost sight of, too frequently, in tracing the development of American furniture in the last quarter of the seventeenth and the first years of the eighteenth centuries.

The block-front, therefore, in my opinion, has its origin in Holland, and there are constructional reasons for presuming this to be the fact. Before proceeding to illustrate the development of the feature itself, and I would call attention to the fact that none of the pieces shown here are, even remotely, of American origin, these constructional peculiarities must be described and emphasized.

I notice that Mr. Walter A. Dyer, in his article in *ANTIQUES* for May of last year,* states definitely that these block-fronts in American furniture are not built up from

*Vol. I, p. 203.



Figs. 3 and 4—TOILET GLASS AND BUREAU (c. 1710)

Veneered in English walnut. The illustrations show the case both open and shut to display the blocking of the drawers. The mirror shows disintegration: it is rarely that perfect mirrors of the Queen Anne period are found. Owned by Lord Newton of Lyme.

pieces, but are cut from the solid wood. Without his opportunities for examining American examples—the Pendleton collection in Providence is especially rich in such—I venture to think he is mistaken in this assertion, and for the reason that such method is not constructionally good. Take a front, for example, twelve inches in length by four in height. In a bold example this would be cut from a block of wood five or six inches in thickness. You cannot season such a piece of wood in a normal period of time; what you do is simply to case-harden it; that is, you season, or seal against atmospheric effects, the outside only. When you cut this to shape (as you do when you make a “block-front”) you penetrate the wood to such a degree that an unseasoned surface must be exposed, and the piece will certainly warp or split. It is safer and better to laminate it in layers of about an inch in thickness, either cutting the shape with a band-saw, in the modern manner, or hollowing it out with a rounded plane in the older fashion of the early eighteenth century. The important point, however, is that, whether cut from the solid block or laminated in thicknesses, the front must be veneered, as the wood, on the hollow ends, will be end-grain, and will shade very badly if the front be polished.

This will be evident, at once, to a practical cabinet-maker.

In this art of veneering shaped surfaces, the Dutch workmen were supreme, and their methods were utterly unknown in England much before 1685 at the earliest. After that date, the Dutch workmen who came over with William III had settled in numbers in the East Anglian counties of England, and, as they worked side by side with the English makers, their methods could not well be kept secret. Now it must be obvious to anyone with even a slight practical knowledge that, to veneer one of these boldly-swept fronts involves laying a veneer in a state of great strain. Good gluing was, therefore, essential. To get the glue to adhere, it must be used nearly cold, and a very hot caul applied and hand-screwed down. If the glue be used hot, the veneer will swell before the caul can be secured, and the glue will set before the corresponding contraction can take place; with the result that the veneer will crack after a while.

It must be obvious that the caul, which must be forced down with an exactly even pressure over the whole of a shaped surface, should be the exact counterpart of such shaping. If the front be cut with the saw, the piece which falls away will be almost a counterpart, but not quite, as

the saw thickness, in cutting, will take away some of the wood. If the front be made with the plane—which was the original method of the early eighteenth century—no counterpart will be left. The Dutchmen had the secret of using a bag filled with hot silver sand, which automatically adjusts itself to the shape required. This is the only caul possible with boldly-shaped surfaces, and though a matter of common knowledge in a modern cabinet shop, it may be imagined that, with workmen unaccustomed to veneering at all, as in the oak days of the Stuarts, it would be a matter of some difficulty to hit upon this secret.

English furniture has many examples to show that, once the intricacies of complicated veneering were mastered, the English craftsman was not one whit behind his Dutch teacher. He even outran his master. Not only could he veneer surfaces which were shaped the one way, but even two-way shaping, such as the bombé front, had no difficulties for him. The Dutch influence, however, is always suggested by these block-fronts, where they occur in early examples; although much of this work may have been wrought by English hands.

In Figures 1 and 2 are shown two views of an interesting mahogany triple-top card table of about the year 1735. When the three tops are opened, a concealed spring releases a box fitted with drawers and pigeon-holes, causing it to fly upwards; hence the name "harlequin furniture" which was used, in the later eighteenth century, to describe pieces of this kind. The middle drawers in this piece are shaped in the same manner as the American block-front furniture, those at each end, as a variation, being cut to an inverted ogee shape. All are veneered. The cabriole legs have the

peculiar strong Dutch form, shaped on the outside faces, but nearly straight on the inside. At a later date the Dutchmen themselves debased this form by making legs with a preposterous curvature, which robbed the cabriole form of its earlier strength and grace.

Figure 5 is veneered with pollarded olive wood, sometimes ignorantly referred to as Maza-wood, and while of English workmanship, has the strongly marked Dutch characteristics which much of this early veneered furniture exhibits. All the inside drawer fronts are "blocked" and the veneering of the two above the columns of the upper part is a triumph of workmanship.

Somewhat later in date, towards the end of the reign of Anne, is the pretty toilet glass from Lyme Park in Cheshire, two views of which are shown in Figures 3 and 4. The veneer is English walnut on all surfaces. The illustrations speak for themselves. All these are typical English examples of the block-front, although none possess the exaggerated form found in the true Dutch specimens.

The hollowed front is used extensively after the end of the Chippendale era. It survives, although not so easily recognizable, in many of the side-

boards of Hepplewhite and Sheraton. Figure 6, for example, has this block-front, somewhat sobered down, it is true, but still unmistakable. There is one marked distinction between the early examples and these of later date, however; the backs of the drawer-fronts are cut to correspond with the fronts. It was felt, doubtless, that the true block-front was somewhat clumsy in appearance when the drawer was opened. The late appearance of this detail is due, no doubt, to the difficulty of cutting the dove-

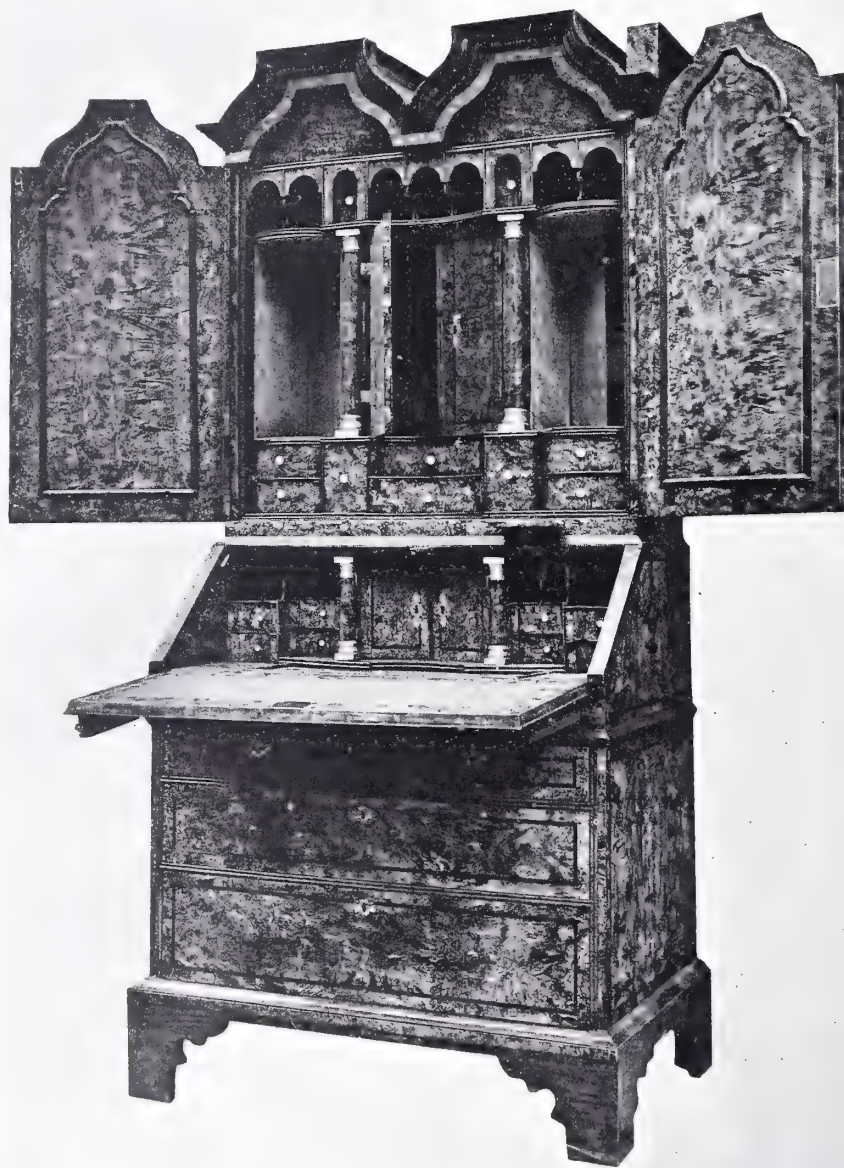


Fig. 5 — BUREAU CABINET OR SECRETARY (c. 1700)

Veneered with pollarded olive wood in rich effect. All interior drawers show the block front. Owned by Sir Leicester Harmsworth, Bart.



Fig. 6—SIDEBOARD OF TRUE HEPPLEWHITE PERIOD (c. 1785)

The earlier blocking has here become modified into long curves, the piece, however, shows the persistence of the block front throughout the eighteenth century. Owned by Sir Leicester Harmsworth, Bart.



Fig. 7.—COMMODOE IN HEPPLEWHITE STYLE (c. 1785)

Veneered with "hare wood" and inlaid with marquetry. Owned by Messrs. Gill and Reigate.

tails in a drawer-front shaped on both sides, but the trick of using the piece which fell from the saw as a "saddle" must have been discovered very quickly. Thus in this charmingly simple sideboard, the drawer-fronts are cut to the same sweep inside and out, yet it is still the earlier block-front in thin disguise.

Of how veneering developed on complicated lines in the later years of the eighteenth century, examples sufficient to fill a book could be cited. I will close with one (Figure 7) a commode in the style of Hepplewhite, in his "French" manner, veneered with "hare-wood" (sycamore stained

NOTE—It would be fair neither to Mr. Cescinsky nor to the discussion of block-fronts to allow his article to pass without some additional words of editorial explanation and comment. *ANTIQUES* has devoted considerable space to American block-front furniture and to attempts to discover its origins. Mr. Dyer started the rumpus in his discussion of John Goddard, published in *ANTIQUES* for May, 1922,* in which he expressed the belief that the block-front is a purely American device and that nothing like it ever came from England or the Continent.

The validity of this opinion has been questioned, particularly since Percy Macquoid in his *English Furniture* (Vol. III, p. 44) illustrates and mentions a desk with a "tubbed and recessed" front, which is, to all intents and purposes, identical with the simple forms of blocking found in New England examples. Luke Vincent Lockwood, however, suggests† that such pieces, where they occur in England, are probably monuments to the homecoming of some Tory family during, or after, the War of the Revolution.

It was in part to test the soundness of this surmise of Mr. Lockwood's, and therewithal of Mr. Dyer's opinion as to block-fronts abroad, that *ANTIQUES* requested Mr. Cescinsky to contribute a few notes to the enlightenment of the topic. The result seems to leave small ground for doubt that both Mr. Lockwood and Mr. Dyer are entirely correct.

Were this not the case, Mr. Macquoid would, assuredly, have expressed more interest in a type which, as a matter of fact, he dismisses with little more than a word, and Mr. Cescinsky, in the present article, would give evidence of a more intimate first-hand acquaintance with it. But, as he remarks in a personal letter, "their presence (block-fronts) is always a certain indication of Dutch origin."

Mr. Cescinsky, it will further be observed, sweeps into one general classification what American collectors are rather careful to differentiate as "swell-front," "serpentine-front," and "block-front." Where the constructional process is that of veneering a built-up core, shaped in various deviations from a single plane, the general classification is entirely sufficient and satisfactory. The interesting fact remains, however, that the peculiar and national characteristic of the American block-front, which conspicuously distinguishes it from swell or scrolled forms, is its development from a single piece of wood and its avoidance of the use of veneer. Indeed, an American block-front which exhibits indications of applied carving or doweled blocks usually calls for special remark.

The accompanying detail illustration from the drawer of a Newport mahogany dresser indicates pretty clearly what is meant by blocking and how the form was wrought in solid wood. Somehow or other in this, and in innumerable other like pieces, the difficulties of seasoning were overcome and the problem of treating end grain so as to avoid excessive discoloration was satisfactorily solved. Mortality of block-fronts through splitting of the unevenly seasoned surfaces appears not to be notably high.

Had an American cabinet maker produced the pieces illustrated in Figures 2, 3, and 4, of Mr. Cescinsky's article, he would, almost certainly, have worked the shaped drawer fronts from the solid wood without recourse to veneering. The "burl" effects in Figure 5 are naturally procurable only by means of veneer. Figure 6 would, in America as elsewhere, normally be produced by means of veneering. Figure 7 is less readily classifiable.

Differences in terminology, however, may have here a passing word. Some authorities might speak of the examples illustrated in Figure 6 and Figure 7 as showing serpentine fronts. They are, however, better characterized as swell, or scroll, fronted. In America such fronts, whether concave or convex, are quite likely to be built up of successive layers, which

with oxide of iron) and inlaid with delicate swags and paterae of holly. This example will serve to show to the practical cabinet-maker, the strides which were made in complicated veneering, towards the closing years of the eighteenth century, when the craftsmen of England boldly attacked difficulties for the sheer pleasure of overcoming them; and, incidentally, laid the foundation for much of the woodworking knowledge which we, at the present day, accept as a legacy from the years gone by, often without a word of thanks, spoken or even implied.

are outwardly covered with veneer. The familiar serpentine front of dressers and desks, which is really but a modified form of blocking, the American cabinet maker usually cut in the solid wood. Of this an excellent example appears in *ANTIQUES* for March, 1922.* American cabinet makers were, very evidently, acquainted with veneer and its application. Yet they were far more chary of its use than were their overseas brethren. Neither do they appear to have been prone to the utilization of elaborate inlays. A simple and sober taste on the part of the American colonists may account for the latter tendency. A special regard for solidity, serviceability, and practicality—characteristic of pioneer days—may account for the former.

Just how much illuminating fire is discoverable back of all this discussional smoke would, perhaps, be difficult to determine. The student of furniture will, however, be indebted to Mr. Cescinsky on at least two counts; first, the crystalline clarity of his observations on veneering processes; second, the transfer from England to the Continent of our hunting ground for the origins of the block front.—THE EDITOR.

*Vol. I, p. 121.



Fig. 8—DETAIL OF BLOCK FRONT

This, the most elaborately wrought example of Newport cabinet making which has yet come to light, shows an upper drawer front with two shells in relief and one (in the center) depressed. This front is carved from a single block of wood, which is further elaborated by the latticed spandrels. No veneering is used. The fronts of the side drawers are similarly produced from a single block of mahogany. The piece from which this enlarged detail is taken was published in *ANTIQUES* for September, 1922 (Vol. II, p. 111).

*Vol. I, p. 203.

†*Colonial Furniture in America*, Vol. I, p. 117.

Notes on Master Hubbard

By ALICE VAN LEER CARRICK

NOTE—The illustrations are from the collection in the Essex Institute, Salem, and are used by courtesy of Henry W. Belknap. The silhouettes of the members of the Mack family are inscribed on the back: "Cut with Scissors by Master Hubbard Without Drawing or Machine; at the Gallery of Cuttings and Panharmonic Concert Room."

ALAS, I have none in my own collection, but then, they are rare, these profile busts and "whole lengths" in unrelieved black or touched with bronze; these shadowy groups or silhouettes of "favorite animals" cut by the celebrated Master Hubbard a century ago. I have none, but they are always on the horizon of my hopes, and besides, since once I missed by only a few hours a quaint pair, busts of a man and a woman delicately gilded, precisely what I needed to fill a certain space on my silhouette wall, I feel that my much-believed-in law of collecting compensations, will bring me another happy couple on some day of antique good fortune.

Undoubtedly all of you lovers of these dear shadows of the past have read, in Mrs. E. Nevil Jackson's *History of Silhouettes*, of the early career of this boy prodigy. According to her, "he began his freehand scissor-work at the early age of thirteen." (Later, in her Alphabetical List she gives the age as twelve.) She also credits him with having cut the portrait of the little Princess Victoria at Kensington Palace when she was ten years old, a happening quite impossible unless he returned to England to do so, for Victoria was born in 1819, and Master Hubbard was gaily cutting silhouettes in New York in 1824, reaching America, so Mr. Hart wrote in *The Outlook* a number of years ago, "within a few days of Lafayette's arrival."

With your permission, I think I will quote the advertisement Mrs. Jackson instances in her book; quote so that you may compare it for yourself with some old ones which I have just found in *The Columbian Centinel*, that cherished Boston journal of mine.

"Facing the George Hotel, Galway.

Entrance, 376, High Street.

The Papyrolomia of the celebrated Master Hubbard.

Little John, the Muffin Man.

[Then follows a rough wood block representing a grotesque figure.]

Collection of accurate Delineations of Flowers, Trees, Perspective Views; Architectural, Military, Sporting Pieces; Family Groups; Portraits of Distinguished Individuals, etc.; Elegantly Mounted Pictures and Backgrounds, by W. G. Wall, Esqre., Dublin, together with 7 grand Oriental Paintings of the most celebrated views of North America, taken on the spot by eminent British artists.*

Admission 1/

For which money each visitor to receive a correct likeness in Bust, cut in 20 seconds, without drawing or machine, by sight alone, and simply with a pair of scissors, by a boy of 14. Those who

are averse to sitting for the Likeness are presented with some small specimen of the youthful artist's talents.

Likenesses both in ink and in colours.

Style from 7s. 6d. up by artists. Frames in Gilt.

Visitors are enabled to return to the Gallery by introducing a Stranger.

Open from 10 till Dusk.

The above is from an old handbill.

Follows the first advertisement in *The Columbian Centinel* of November 16th, 1825:

Exhibition
of the
Panharmonicum
and
Papyrotomia
at the
Hubard Gallery

Julien Hall is open daily, from 11 till 2, and
from half past 6 till half past 9 o'clock.

The Panharmonicum is a wonderful piece of musical mechanism, which, in itself, performs a delightful concert, on 206 instruments, and is allowed by connoisseurs to execute in the finest possible style, the most sublime compositions of the greatest masters.

The Papyrotomia, or Hubbard Gallery, is a splendid collection of Cuttings in Paper, the productions of Master Hubbard, a boy who possesses the peculiar faculty of delineating every object in Nature or Art, simply with a pair of common scissors.

Admission 50 cents, which entitles the Visitor to see the Exhibition, and to obtain a correct likeness, cut with scissors in 20 seconds, by Master Hubbard without drawing or machine, or any kind of outline.

Visitors will, by inserting their names in the book, kept at the Gallery, have the privilege of returning, either by paying 25 cents, or by introducing a Friend.

Whole length Portraits taken in any position or avocation; Family Groups; Likenesses of Animals, Carriages, etc., either in plain cuttings or elegantly bronzed.

A few season tickets will be issued at 42c. each.

Now comparisons may be odious; but they are frequently interesting and most informing. The *Centinel's* advertisement clearly proves that Victoria could hardly have been more than five years old (her birthday being May 24th, 1819) when her profile was cut by Master Hubbard, since in 1825 he had already been many months in this country; also that 1833, the date given in *The History of Silhouettes* as marking his American arrival, is several years too late. I was, moreover, intrigued by the term, "Papyrolomia" which, Mrs. Jackson writes, is "a terrible word, which doubtless had its uses in whetting the appetite of the public by mystifying them, and suggesting terrible adventures." In every case in the *Centinel* advertisements the word is written,



Fig. 1 — DR. OLIVER HUBBARD, Salem
Silhouette by Master Hubbard.

*For an account of Wall and his paintings, see *ANTIQUES* for July, 1923 (Vol. IV., p. 18).



Fig. 2—A MEMBER OF THE MACK FAMILY, Salem
Silhouette by Master Hubard.

"papyrotomia," a far more probable combination, for the two Greek words which are its foundation signify "paper" and "to cut." But these are mere fleeting imperfections in a very excellent whole. I am the last to decry Mrs. Jackson's work, which is always engaging and often instructive.

Mr. Hart speaks of Hubard's being well press-agented, "adroitly put forward by newspapers." No doubt he was. Still, in the *New York Spectator* of the same (approximate) date I have been unable to find such prominence accorded him. Advertisements there were

in plenty: *The Skaneateles Female Boarding School, An Unprecedented Method of Purifying Feathers, Blackwood's Magazine*, but no trace of James Hubard, profilist and prodigy. I am inclined to think that Hubard made a real sensation in Boston. In the same issue of the *Centinel*, on the editorial page, a place usually devoted to scathing denunciations of the Democratic party, the following little comment is printed: "We notice with satisfaction the extension of a liberal patronage to the exhibitions of Master Hubard at his elegant Room at the corner of Congress and Milk Streets. His skill in producing instant and correct Profiles with the use of a pair of scissors only has been highly and deservedly extolled. The Gallery also contains an excellent Panharmonicum, composed of over 200 instruments, and other exhibitions well-worthy the attention of the scientific as well as the curious."

The first advertisement was repeated, with slight alterations, on the twenty-third of November, and, on the twenty-sixth, a "Concert on the Panharmonicum and a Grand Promenade" was advertised. (How could I ever have thought of early nineteenth century Boston as a dour and cheerless place?) And on December twenty-fourth there were great rejoicings: Puritan prejudices against Christmas had evidently been forgotten, for the notice reads: "The Hubard Gallery of Cuttings, Julien Hall, Milk Street, is now handsomely decorated with evergreens. A fine large equestrian statue of Washington cut by Master Hubard, occupies the centre of the decorations, with a whole length figure of Lafayette and DeWitt Clinton, both taken from life by Master H., and allowed striking likenesses. These additional attractions will continue during Christmas week. Catalogues of the Cuttings and a list of the musical compositions may be had of the doorkeeper for six cents each."

On January eleventh it was advertised that the Gallery would shortly close and the Papyrotomia and the Panharmonicum "be removed to the South." "Those who intend to complete their family collection of profiles, are invited to visit Julien Hall, opposite the bottom of Federal Street as early as possible. The Hall is brilliantly lighted, and forms a delightful evening Promenade. A Memoir of Master Hubard with the catalogues for 6¼ cents."

But it was on the twenty-fourth of January that the most interesting Hubard tribute was published; in the "Fount Extra" (the "Fount" being the name of the *Centinel's* poet's corner) were printed,

LINES

Addressed to Master Hubard
on visiting his
Gallery of Cuttings.

What though denied the pencil's aid,
The magic tint of light and shade,
Yet, Hubard, yet, 'tis yours to trace
The living lineaments of the face,
As each acuter line you feel,
To point the well-conducted Steel,
To fashion with unerring eye,
And with the boasted *Chissel* vie.

Called forth by thy creative wand,
The summoned shapes before us stand;
To Nature true with spirit fraught,
In "paper statuary" wrought:
Imbodied by thy plastic power,
Behold the emblem of an hour,
The fragrant nursling of the earth—
The garden's pride fresh springs to birth;
To feast with new delight the eyes,
See Love's luxurious image rise:
See Towers and Temples swell to view,
And trees put on their dress anew;
Cities and crowded marts appear,
And spires to Heaven their summits rear.

See group on group their call obey,
Start into life and own thy sway;
The Huntsman horsed—the impatient steed—
The rural sport—the rival speed—
The instinctive hound—the bounding chase—
The measured course—the finished race—
The dogs let loose—the stag at bay—
The pack's full cry—and hark away.

See antique heads in classic grace,
The Roman brow, the Grecian face,
The lady, delicate and prim,
The Fop, most exquisitely slim,
The politician, jockey—knave—
The Dragon and St. George the brave,
The Combatant armed *Cap a pee*,
The mingled fray of cavalry.

The Scholar and the Gentleman,
Scotch piper and the artisan,
Equestrian statue, fixed, sedate,
The man of war, the Man of State,
Boxer, beggar, gladiator,
Poet, Priest and Legislator;
The pastime throng, the gazing ring,
The Monarch, every inch a King;
In perfect miniature express,
Himself of all the drolls the best,
The laugh of all the laughing crew,
See Dr. Syntax full in view.

—And Him behold, though last, not least,
Amid the intellectual feast;
The first in Peace, the first in War—
And him in glory next, the Star
In Freedom's radiant circle set,
Our own adopted—Lafayette.

Go on, thrice gifted youth, proceed,
Win and enjoy the honest meed,
A seat among the Arts to claim,
And wear the wreath of well-earned fame.

Almost a rhymed catalogue, you see, of Hubbard's cuttings; not poetry and full, of course, of *clichés*, but an interesting picture of the taste of the times. I found myself wondering just what picture of Dr. Syntax it was: where the worthy parson sketches from Nature, or tumbles into the water, or is attacked by the bull, or what. It was the high heyday of Rowlandson's and Combe's popularity. In 1819 *Dr. Syntax's Three Tours* had reached an eighth edition, and his vogue was not limited to blue china wigs, race-horses and coats;—all kinds of things were named after this early nineteenth century mock-hero. Another point of interest is the indication of the enormous revival of Washington worship attendant upon the second visit of Lafayette. Blue china tells that story, too.

But to go back to poetry: although I cannot quote them, other verses to Hubbard were written. On February 18th I find a reference to "The Hubbard Prize Poem." "In compliance with the wishes of the Manager of the *Hubbard Gallery*, and the numerous friends of the establishment, Mr. Blake has politely consented to deliver the Prize Poem, descriptive of the Papyrotomia and the Panharmonicum. On this occasion the cutting of profiles as well as the usual right of introducing a friend will be dispensed with. The Poem will be recited at eight o'clock on Tuesday next."

Again on the twenty-fifth (Boston evidently keeping up its February traditions of slush and snow)—"In compliance with the request of many gentlemen who were present at the recitation of the Hubbard Prize Poem, and of the many ladies, who from the inclemency of the weather were unable to attend, Mr. Blake has politely consented to read the poem on Tuesday evening next, which will be positively for the last time."

Last days really began to be advertised with some degree of truth on March fourth. But the Gallery evidently continued for a few weeks, and on March twenty-fifth we read, "New Music. The Boston Cadet's March, arranged and adapted to the Panharmonicum by Marshall Pratt, will be performed this and every subsequent evening, during the present month."

"Persons wishing for Bronze Likenesses, Portraits in Full Length, or the Likenesses of Favorite Animals, are recommended to call between the hours of 11 and 1, or 4 and 5 during the day."

"Those who have objected to sit to Master Hubbard may have their likenesses taken in an adjoining room, between the hours of 11 and 2, by another protegee of Mr. Smith, who possesses the same rare talent." Alas, that we shall never know who this unnamed profelist was!

The same advertisement was repeated March twenty-

ninth; then silence. Master Hubbard had left for Philadelphia, where, according to Mr. Hart, he exhibited silhouettes at the Pennsylvania Academy of the Fine Arts in 1826-27-28. Here, under the influence of Sully, the portrait painter, he began to try his skill in oil-painting, exhibiting small, whole-length portraits of cabinet size. But it is always pleasant to remember that it was the appreciation of Gilbert Stuart's work in Boston which first elevated his aspirations.*

Master Hubbard was, in fact, an artist of no mean accomplishment. Nor was silhouette cutting in his day viewed as an occupation unworthy of high talent. If memory serves, the great, albeit over-rated, Rembrandt Peale of Philadelphia devoted much time and ingenuity to devising mechanical means wherewith to speed the production of shadow portraits. Master Hubbard prided himself upon the avoidance of such aids to accuracy. Apparently he had no need of them. Such of his silhouette work as survives exhibits a surprising gift for grasping totalities of mass and proportion, and for indicating those niceties of construction in flesh and bone wherein lie individual distinction. If the three portraits here reproduced may be accepted as complete evidence, he possessed, further, the ability to endow his simple delineations with a surprising measure of dignity and elegance. If twenty minutes represents the limit of time which he allowed himself for a cutting, his achievement appears the more remarkable.

The extent to which Hubbard silhouettes have escaped publication makes it impossible to state whether or not in all cases, or even in a majority, he affixed to them his standard advertisement. In any event, he had a trick with the scissors which might well betray his workmanship whether or not inscribed. Careful as he was to achieve exact delineation of heads and faces he had an almost calligraphic formula for shoulders and busts. Examine the three gentlemen herewith depicted. Dr. Hubbard is glorified with a ruffled shirt, but the graceful folds of linen droop over a bosom of almost precisely the same severe geometric convexity as that accorded to the two scions of the Mack family. That standardized part was Master Hubbard's tribute to the pressure of time. In default of formal signature, it might almost serve as an index of his authorship.



Fig 3—A MEMBER OF THE MACK FAMILY, Salem
Silhouette by Master Hubbard.

*Known Hubbard silhouettes appear not to be common. Few, at least, have been published. *Art in America* for June, 1923, reproduces a portrait of Charles J. Buckenham dated October 23, 1825, and bearing the usual inscription, curiously enough—in view of the date—without notation of place.

Books—Old and Rare

Pleasant Quippes for Newfangled Gentlewomen

By GEORGE H. SARGENT

WOMEN'S wear has always been a fruitful topic for writers. Stacks of fashion periodicals attest to

the present-day interest in the theme, and a glance backward into the past shows that there is really nothing new under the sun. My young niece, Kathryn, going about the house in all the freedom of knickers, may stroll into the library, and taking down my copy of the Geneva version of the Bible under date of 1606 will find there, recorded in the seventh verse of the third chapter of Genesis, "Then the eyes of them both were opened and they knew that they were naked, and they sewed figge tree leaues together, and made themselves breeches." So the present fashion finds itself a revival of the styles set forth in the *Breeches Bible* by our earliest feminine ancestor.

There are persons who regard fashion periodicals and works on costume as *biblia-a-non*, books that are not books, and bar them from a place in literature. Yet in the study of costumes there is a philosophy not to be despised. For costume is typical of a people at a given time, and styles of coiffure may well engage the attention of the erudite historian and philosopher. Indeed, in past periods, many of the writers who dealt with this subject were philosophers,—or at least argumentarians, for it must be owned that some of them took up the theme of women's dress in anything but a judicial and philosophic spirit. But fashion's votaries have moved on unruffled (or rather, be-ruffled) in spite of anathemas, polemics, and statutes against them.

The collecting of books on costume has been a favorite recreation for many years. Only a short time ago old attics

were being ransacked for copies of *Godey's Lady's Book* which had been slumbering in the dust for half a century. *Graham's Magazine*, with its colored plates of dress and its steel engravings, was hauled forth from its retirement under piles of old *Harper's* and *The Democratic Review*, and many volumes of scrap-books were filled with colored plates depicting the fashionable "follies" of our grandmothers. The high prices paid at auction for these old periodicals had the immediate effect of bringing others from their seclusion and those who had expected to reap a harvest by disposing of their old magazines to the second-hand bookseller found that instead of getting five dollars for an old *Godey's* plate, a bound volume was worth less than half that sum. Nevertheless, to those who value books and periodicals for their contents rather than for their possible speculative value, these old costume plates are well worth preserving.

It is rather surprising, in view of the number of collectors of cos-

tume books, that there is, so far as I know, no comprehensive bibliography to serve as a guide. The field is not one of the widest open to collectors; but the late James A. Stillman of New York had a collection which, when sold at auction in New York five years ago, numbered no less than 140 "lots" in the catalogue, and comprised several hundred volumes and thousands of colored and other plates of costume. In the early decades of the last century there

A DISCOVRSE Against Painting and Tinduring of WOMEN.

Wherein the abominable finnes of { Murther and Poysoning,
Pride and Ambition,
Adultery and Witchcraft, } are set forth
& discovered.



Whereunto is added the Picture of a Picture, or,
The Character of a Painted Woman.

Imprinted at London for Edward Merchant. 1616.

Fig. 1 — "A DISCOURSE, ETC."

A Puritanical pamphlet with a title-page showing the contemporary styles of the fashionable woman.

was a rage for books on costume, and a number of handsome folio volumes were published depicting the costumes of various foreign countries, such as the series published by William Miller, 1800-1804, imperial quartos which can now be secured at from ten to fifteen dollars a volume. Racinet's *Le Costume Historique*, published in 1888 by Firmin-Didot et Cie., Paris, in six volumes, is the standard encyclopedia of the subject, and copies bring at auction from \$100 to \$175 each. This contains about 8,000 different subjects, many of them beautifully colored and heightened with gold. There is also a list of costume books in Fairholt's *Costume in England*, in the edition of 1896. Many books of travel, published in the first half of the last century with colored plates, also show costumes of the people of the countries traversed, and, within the last half-century, there have appeared many beautifully illustrated monographs dealing with the history of various articles of attire, such as gloves, shoes, hats, fans, etc. The collector of fashion plates will find the field large enough for the exercise of considerable time and a well-filled pocket-book.

The study of ancient costume brings one into an association with some rare and curious old works, extremely interesting for their engravings. Prior to the

invention of printing, the illuminated manuscripts give us an excellent idea of the fashions of the Middle Ages, and old tapestries confirm the impressions thus gained. Many of the old artists clothed their characters from Holy Writ in the costumes of the period in which the pictures were made. In fact, artists of those days set the precedent which was followed by an Austrian artist who engraved the famous portrait of George Washington wearing the uniform of Frederick the Great.

The earliest printed books on costume are all valuable and rare. In some cases only a single copy is known. One of these was *Le Recueil de la diversité des Habits, qui sont de présent en usage, tant en pays d'Europe, Asie, Afrique et*

Isles Sauvages, le tout fait après le naturel, an octavo published by Richard Breton, a Paris printer, in 1564. This contains 121 full-page plates of costume, including those of "les sauvages" very much "après le naturel," beneath each engraving being a punning quatrain. Other sixteenth-century works contain plates in which the costumes of the characters are historically accurate. It is worth noting, also, that, in many of these books of costume, especially in those of the prolific period of the early nineteenth century, the characters wearing the costumes are court beauties or noted personages of the time. Thus the costume book becomes worth treasuring for its portraits.

In that period of English development which Taine has called The Christian Renaissance, the church succeeded the theatre and sometimes the actor turned preacher, as in the case of Stephen Gosson, who had the living of St. Botolph, Bishopsgate, where he died. The author of *Plays confuted* and of the *School of Abuse*, published in 1579, it is not surprising that he directed his

shafts of ridicule against fashion. He was the author of *Pleasant Quippes for Upstart Newfangled Gentlewomen*, which had great popularity on account of its coarse abuse, and of which a second edition was printed in 1596. The only copy known of the edition of 1595 brought 180 pounds in the Huth sale in London ten years ago. The sub-title of this work is *A Glasse to view the Pride of vain-glorious Women; containing a pleasant Invective against the fantastical forreigne Toyes daylie used in Women's Apparell*. Much



The conuepaunce of a dreime how Desyre went to the castell of pleasure/wherin was the gardyn of affecyon inhabited by Beaute to whome he amerouly expressed his loue vpon & whiche supplicacyon rose grete stryfe dysputacyon/and argument betwene Pyte and Dylwayne. *

Enpynnted at London in the fletestrete at the sygne of the Sonne by Wpnynde worde.

Fig. 2 — THE CASTELL OF PLEASURE

Woodcut title of an early work in English literature, showing the costume worn by court ladies of the time.

of this remarkable production was written in exceedingly coarse language. To quote one or two of the milder verses in which he discusses women's dress:

"These Holland smockes, so white as snow,
and gorgets brave with drawn-work wrought,
A tempting ware they are, you know,
wherewith (as nets) vaine youths are caught.

"This cloth of price, all cut in ragges,
these monstrous bones that compasse armes;
These buttons, pinches, fringes, jagges,
with them he weaveth wofull harmes."

Edward Gosnyhill was another of the railing sort who wrote a rare and famous pamphlet abusing the gentler sex, entitled *The Scole House of Women*, printed probably in 1561. This satirical attack upon the sex and its fashions was followed by another equally notable production entitled *The Prayse of all women, called Mulierum Pean*, which was exceedingly popular. The curious point is that Gosnyhill was the author of both works, taking back in the second all the hard things he had said in the first.

While not strictly dealing with fashions, *The Castell of Pleasure*, a black-letter versified production attributed to Nevil, son of Lord Latimer, printed in London by Wynken de Worde, is interesting on account of its woodcuts. On the title are depicted "Desyre," "Beaute," and the castle, and the block representing Beauty appears also in other works issued by the same printer as accurately representing the dress of a lady of the period. The pamphlet is so rare, however, that most of us are likely to view it only through glass, the copy sold in the Britwell Court sale last March bringing 860 pounds. Still more definite attempts to delineate costume were made in the title pages of other books directed against fashion. *A Discourse Against Painting and Tincturing of Women*, printed at London in 1616, shows the large sleeves and ample fulness at the hips of the fashionable woman's dress of that time. There are many of these old works directed against the prevailing fashion in women's dress, about as availing in their effect

as Mrs. Partington's broom was in sweeping back the rising tide of the Atlantic Ocean. Most of them are classed as "Early English Literature," however, and their prices put them beyond the reach of any but those with the longest purses.

After the Restoration occurred another swing of the pendulum, and fashion became fashionable again. The literature of the subject appeared to wane, however; though by the opening of the eighteenth century works on costume began to appear in Italy, France, and Germany. France, as is still the case, was the leader in fashion, and the elegance of the French courts was depicted in many volumes. The most prolific period of costume literature, appears to have been the beginning of the nineteenth century, when the courts of Europe vied with one another in the magnificence of dress. Here is a very harvest field for the collector of books on costume, for, with few exceptions, these are not expensive to secure. Those cheap pamphlets like *The Whole Art of Dress! or, The Road to Elegance and Fashion. . . . Explaining and clearly defining by a series of beautifully engraved illustrations the most becoming Assortment of Colours and Style of Dress*, published in London in 1830, can be secured for a few dollars and will furnish entertainment for many an evening to one interested in the subject of dress. Not until near the end of the century was there another flood of costume books, and from the early eighties to the beginning of the twentieth century French, English, Italian, and German publishers issued many beautiful books on costume which are not difficult to procure. At present there seems to be a decline in this class of literature, and this would appear to be a good time to pick it up. Probably the large number of fashion periodicals and women's magazines have contributed to the decline in publishing of books with costume plates, but experience has shown that fashions will again be in style, and the collector of fashion books may look forward with some confidence to the making of a collection which will be more valuable in time to come than at present. At any rate, it will furnish a comparatively inexpensive and harmless diversion.



Antiques Abroad

A World Full of a Number of Things

By AUTOLYCOS

LONDON: More than the usual number of tourists have visited London from America this season. Tourists have fanciful ways. This was heard in a hotel at Paris recently, "Mamie, have we done Rome?" "Yes, my dear, that's where you bought your blue stockings." But nobody could miss London without knowing it. By now, restless souls have settled down at home to recount adventures with a wonderful continental exchange. Everybody in London from elsewhere liked the English pound and appreciated the marking of works of art in English shillings. After all, there was something definite in that.

At present considerable interest is being exhibited concerning two of Sir Joshua Reynolds' canvases. A full-length portrait of *Viscountess Crosbie*, painted by the artist in 1777 for 75 guineas, and *The Young Fortune Teller*, the fanciful entitlement given to a picture showing portraits of Lord Henry Spencer and his sister Charlotte, children of the third Duke of Marlborough, painted in 1775. Young Lord Glenconner, the owner, sold them to Mr. Arthur Ruck, a London dealer, who, in turn, sold them to Sir Joseph Duveen. Undoubtedly their destination is America. We may recall the fact that Sir Joshua's portrait of Mrs. Siddons reached £52,000 at Messrs. Christie's some time ago, and was withdrawn as unsold. Speculation is rife as to the price at which the above portraits passed, and £100,000 has been mentioned as the lowest probable figure. But Mrs. Siddons is a great historical figure, whereas these others are comparative nonentities.

Holland.—At Amsterdam, Rotterdam, The Hague, and many out-of-the-way places in Holland there have come under our notice two markets which, for many months ahead, were especially prepared to catch the British and American tourists in search of antiques. An inordinate number of so-called "chestnut roasters" in brass, some with dates, have made sudden appearance. Their like was never seen before. Also, quite as unexpectedly, came for-

ward sheaves of "old" glass which curiously enough (and here the sellers quite overreached themselves) was frequently offered as old Waterford glass! As a matter of fact Dutch glass factories have flooded the London market with "old Waterford" fabrications. Here evidently they founded at the advent of the tourists a new market which would

save their carriage to London. Quite a plethora of brass tobacco boxes, decorated with scriptural subjects, and "delft" tiles, mainly confined to two patterns, probably to appeal to two classes of clients, were likewise offered: *Jacob's Ladder* and *Susannah and the Elders*. Obviously the person who would select the former would not purchase the latter. Perhaps one may quote appositely the old tag of Canning's, the English diplomatist in the eighteenth century: "The fault of the Dutch is giving too little and asking too much." As in the finesse of diplomacy, so in the intriguing quest for antiques.

England.—Where Americans have scored has been in the provinces of England. It has come to my knowledge that, quite accidentally, in a cottage in an obscure moorland district, a collector who has never "fancied," as he termed it, "smoky old engravings," actually picked up for a

pound note a fine specimen of the celebrated print mezzotinted by J. R. Smith after Reynolds' *Lady Pelham Clinton feeding chickens*. He told me quite casually in his hotel that he had bought one thing he fancied. When I went to his room to examine it, with doubting spirit, there it was. He had "fancied" quite correctly. I do not think it was quite luck after all. He seemed to have an instinct, although somewhat untrained. In his blood he must have had the *flair* for the right thing. It is most puzzling to old trained collectors to find business men spotting a winner instinctively. It is not always the luck of the beginner as gamblers aver; it seems to be some inherited gift hitherto undeveloped.

Imperial Pottery.—The Kaiser always imagined himself to be an Admirable Crichton, and he ran, as a side show, a



Fig. 1 — AFTER SIR JOSHUA REYNOLDS
Lady Pelham Clinton feeding chickens. Mezzotint by J. R. Smith. Sir Joshua by no means at his best, but Smith near his zenith.



Fig. 2—LATE GEORGIAN SILVER (1823)

One of a large service. Somewhat florid in design and showing evident reminiscences of the wood carving of the early eighteenth century. Nevertheless an exceptionally fine piece of workmanship, such as justifies its appeal to the collector.

pottery of his own at Cadinen. Here he was only imitating his predecessors. But the establishment had to be closed down even before the war. Madame de Pompadour gave as presents etchings she had done herself. Many royalties have pressed the camera into their service and given autographed portraits to their votaries. The Czar of Russia gave paltry trinkets to distinguished foreigners. One I saw recently, with the royal inscription, was a replica of the great bell in Moscow, supposed to be in gold. Alas for the owner, it was found to be copper lightly gilded, although an autograph letter of the Czar accompanied the gift. Probably the Czar was innocent and his minions pocketed the difference. Kaiser Wilhelm was wont to bestow a Cadinen pot on those who came under his smile. Perhaps Cadinen pots may one day be collected. Pottery has been a mania with royalties of Central Europe from the eighteenth century onward. It was the Prince of Saxony who imprisoned Böttcher in a fortress when he first produced hard porcelain at Meissen. St. Petersburg porcelain was made almost exclusively for the use of the Imperial family and for presents to foreigners. But as an art pottery the

St. Petersburg Imperial venture cannot be said to have been run on business lines, for when, sometime since, I journeyed thither and sought the director of the factory I discovered that that worthy spent most of his time at Monte Carlo.

Old English Silver.—Apart from the rare examples of the Stuart period, in the late seventeenth century, the Queen Anne sedate styles in the early eighteenth century, and the rather rarer types of the George II era, there is much silver of the later Georgian periods, going down as far as George IV, which makes its appeal to the collector.

I illustrate a silver meat dish, in date London, 1823, of the George IV period, part of a service of sixty dinner plates, eighteen soup plates, eight meat dishes, and eight round dishes. Roughly, the value of this entire service is some \$10,250. But this is an exceptionally long run in a service, and makes an appeal only to the wealthy collector. Smaller specimens, however, salts, peppers, casters, and tiny cream jugs, can be procured for sums not at all exorbitant. Sugar casters and tea or coffee pots, being in greater demand, are more expensive.

The English public up to now have not quite realised the importance of securing examples of silver made subsequent to the beginning of the nineteenth century. In an old country both amateurs and collectors are obsessed with the idea that nothing later than the eighteenth century can be antique. Over and over again, in works on collecting we find the writer coming to a sudden full stop with the assertion that, as the next stage is the nineteenth century, this must be considered "modern" and beyond the scope of a volume on collecting subjects. Because English folk have forgotten that this is the twentieth century, it is not necessary for American collectors to follow suit. Therefore, it is pleasing to know that many pieces of the first quarter of the nineteenth century, which are at least a hundred years old, may rightfully claim recognition from searchers after antiques. But it will not be long before the *early* nineteenth century will be accorded unusual respect and folk will begin to talk of *late* nineteenth century as if it were poisonous, until the late twentieth century collector begins to discover what treasures it held. But here we end with what sportsmen call a "tip straight from the horse's mouth." There is wine that is new. Museums are laying down this wine for posterity.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the *Queries Editor*. Where answer by mail is desired, a stamped and addressed envelope should accompany the query.

All descriptions of objects needing classification or attribution should include exact details of size, color, material and derivation, and should, if possible, be accompanied by photographs.

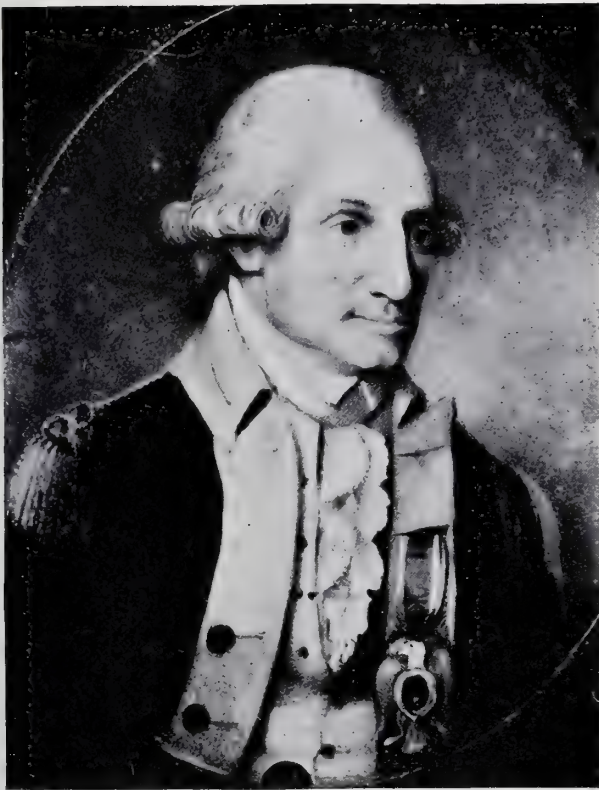
Attempts at valuation *ANTIQUES* considers outside its province.

82. J. S. B., *New York*, wishes to know the date of the earliest known Currier print.

Fred J. Peters of Flushing, New York, informs the Editor that J. M. Ives was an artist in the employ of N. Currier, and that somewhere about 1855 the two formed a partnership, although Currier reserved an interest in some of the plates as late as 1857. After that period no prints appear with the name of N. Currier.

83. G. W., *New York*, sends a picture of an old piano that has been in his possession for a good many years; it originally belonged to his great grandmother. It bears the name, William Stuart, London. The picture is here reproduced in the hope that some reader may tell something of William Stuart.





84. R. J., *Vancouver*, sends a photograph of a miniature of a revolutionary soldier, probably George Washington, with query, as to authorship.

The picture is reproduced herewith. Who can tell?

85. L. E. K., *Massachusetts*, wishes some facts about Elias Howe and his sewing machines.

Elias Howe was born in Spencer, Massachusetts, July 9, 1819. In 1835 he was working in a machine shop at Lowell; in 1837 removed to Cambridge and shortly afterwards to Boston. There he conceived the idea of a sewing machine and, after experimenting for five years, completed his invention, in May, 1845. It was patented in September, 1846, but Howe was unable to find anyone who would accept the labor saving machine. He went to England in 1847 hoping to interest manufacturers there, but had no better success. On his return to America he found that his machine had been widely imitated and used by unscrupulous people regardless of his protecting patents. In 1854 he succeeded in establishing his rights and collected royalties on every machine then in existence. His income from royalties for one year was estimated to be \$200,000. Howe served through the Civil War as a private in the 17th Connecticut volunteers. He died in Brooklyn, N. Y., October 3, 1867.

86. S. C. S., *Missouri*, wishes to know where authoritative data on an old East India shawl may be obtained.

If you will send a clear photograph of the piece in question, the Editor will endeavor to identify it for you.

87. H. C. E., *Illinois*, has sent a pottery urn for identification, which is here reproduced. The height of the urn is about seven inches; diameter of base five inches. Color is a yellowish gray with a smooth tortoiseshell glaze. It will be observed that there are two apertures in the cover, one of them, apparently, a vent. At the base is an outlet probably intended for the attachment of a metal spigot of some kind.

No one has yet identified the use for which the piece was intended or its place of manufacture. John Spargo has, however, offered an entertaining note on the subject:—

Not having seen this piece, but only the little pencil sketch, I cannot pretend to identify it. That it is not Bennington pottery I think can be said without any question. No examples of Bennington urns of this kind exist, so far as known. The cover is quite unlike any ever made at Bennington so far as we can tell from (a) authentic specimens, (b) the molds used at the pottery, a great many of which I

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have examined (c) careful examination of all the fragments gathered up from time to time from the place where the pottery rubbish was dumped (d) the memory of the old potters still alive who worked in the Bennington potteries and are certain nothing of the sort was made here.

It is possible, I think, that it is not of American manufacture at all, but English. Either that, or it is an American made copy of an English piece—perhaps made by some workman, for his individual use, and not an article regularly made for commerce. It would seem to have been intended for some such drink as the country folk in the West of England used to call “Old Tom,” when I was a boy. “Old Tom” was composed of one-half ale (not common beer) and one half of “porter.” These were mixed and then made very hot and it was the rule to drink it as hot as possible. One way of heating the stuff was to pour it into a tin vessel which bore some resemblance to one of Charlie Chaplin’s shoes—except, perhaps, that the “foot” was thinner. This was in order that the toe and the whole forepart of the shoe, as it were, could be pushed into the fire through the bar-room grate. When only a single pint was wanted, it was not unusual for a red hot poker to be thrust directly into the mixed beverage, in its tankard of Britannia metal. Another drink heated in much the same way was more elaborate. It had beer, some cider, lemon and, I think, “a wee drop of sperrit.”



No. 87

Answers

77. E. S. P., *Pennsylvania*. (July, 1923, *ANTIQUES*, p. 37.)

D. E. C., *Cape Cod*, writes as follows in answer to the query concerning iron porringers: “I have several iron porringers; they were put on the stove to keep the food warm for the children. If all was not eaten for a meal, it was left on the stove to be finished later. The person giving me the porringers is over seventy years of age.”

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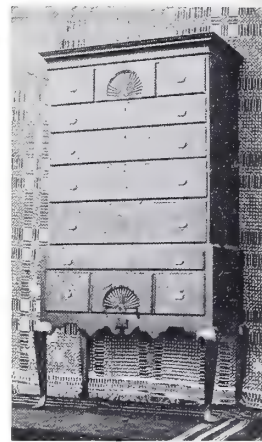
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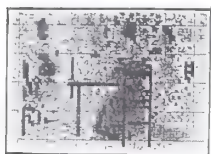
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FINE CONNECTICUT WINGED CHAIR; a maple tavern table and several dressers; also a very low-priced drop-leaf cherry dinner table in good condition. May be seen by appointment at a private residence within fifteen miles of New York. No. 340.

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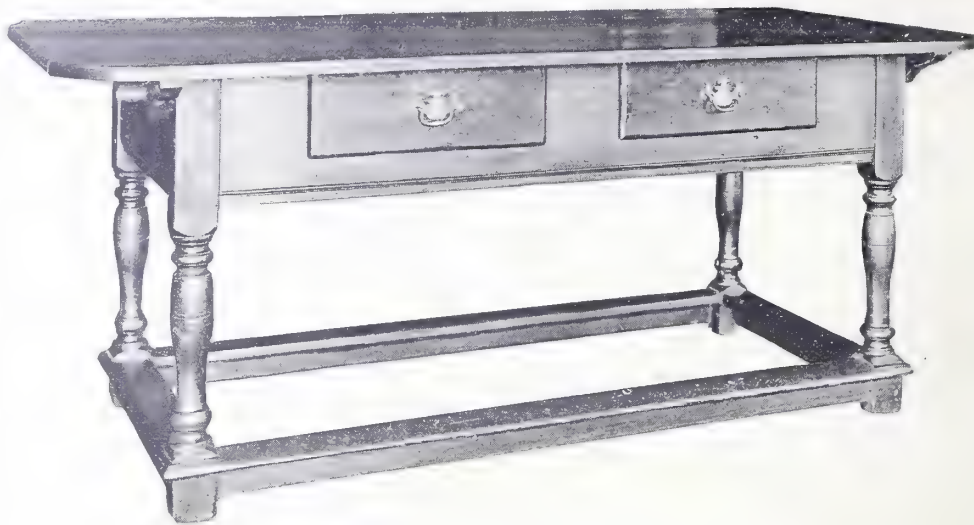
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Desk
Chairs
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Also

Walnut lowboy
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YOU will find: Pine highboy; one curly maple slant top desk, small size; two cherry slant top desks; tables; bandy leg Dutch pine chair table; New England pine saw buck; small maple oval top duck foot; small cherry table scalloped apron on four sides, grooved legs; scalloped drop leaf

table; Chinese Chippendale chairs; Windsor comb back, country Chippendale Dutch back with pierced splat; Priscilla arm with heart cut in splat; early American arm chair, extra wide seat and large turnings; three bannister backs; carved oak chest; large pair brass andirons right and lefts; flasks; Sandwich, Stiegel and pressed glass; Washington banjo clock.

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XII.—A YEAR ROUND MESSAGE



FOR more years than I need to count, I have been in the antique business in Ipswich. Spring, summer, autumn and winter I am right here, and my establishment is open.

In this year round following of my vocation I find opportunity to serve my clients, not only by immediate response to their needs at any season, but by constant preparedness to secure the good things which come to the antique market.

In all of this I recognize a measure of public responsibility. I have undertaken to meet large requirements in a large way, and at the same time to care conscientiously for the small individual order.

To the business of buying and selling antiques I have added collateral departments until my message is well-nigh universal. But I can do certain special things for special persons as follows:



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Supply finish, as above, together with furniture, rugs, pieces of chintz, iron ware,

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My hooked rugs are carried by some of the foremost household furnishing and dry goods houses in America.

I am in a position to extend this part of my business, on a large scale, supplying rugs, new or old in quantities at quantity prices.



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This is true of rugs, furniture, glass, china and bric-a-brac.



For ALL

I especially invite my clients to come to Ipswich. Architects, Decorators, Buyers for Jobbing Houses and Retail Establishments will find the journey here well repaid, for I am prepared at all times to move along broad lines of co-operation to the goal of mutual satisfaction.

R. W. BURNHAM, IPSWICH, MASSACHUSETTS

TELEPHONE, 109 IPSWICH

By no means all the fascination of collecting antiques lies in the things themselves. Much of it comes from the exploring of shops, the penetrating of mysterious corners, the discovering of the unexpected or the unknown.

And much, too, depends upon the personal relations established between the explorer and the presiding genius of the shop.

At heart most dealers in antiques are collectors first, just as most fine craftsmen are artists first. The commercial aspect of their business is often

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(See page 220)



No. III

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume IV

NOVEMBER, 1923

Number 5

The Editor's Attic

The Cover

THE cover represents temptation and its triumph. Pheasants are in season, are they not, and this was too fine a fowl not to be served up on the eve of Thanksgiving. And this, by the way, is a pedigreed bird, though the time for exploiting his ancestry is not yet ripe. Suffice it to say that he occupies one division (15 x 17½ inches) of a hand-embroidered carpet which was completed and dated in 1835 by an industrious resident of Castleton, Vermont. The carpet now reposes on a shelf in the Editor's Attic, where it is receiving kindly treatment as a possible future witness in further investigations concerning the development of early American floor coverings.

Research

RESEARCH is not to be confused with the sterile process of faithfully compiling and giving new currency to previously published axioms. Properly speaking, it consists in accumulating, sorting, and comparing information—old and new—for the purpose of testing the validity of existing tenets or of establishing freshly discovered facts a little in advance of hitherto recorded knowledge. Such a procedure probably represents humanity's closest approximation to the revelation of truth.

Research is honest when it fully discloses the sources of its information, and is as candid in acknowledgment as it is frank in criticism. It is competent when it is conducted against a background of information and experience sufficiently wide and sufficiently varied to offer trustworthy standards for appraising the reliability and the relative importance of the innumerable elements of accumulated information. But research does not become really fruitful until to honesty and competence there has been added the power of so interpreting and applying discovery as to render it usefully available to mankind.

Ornamental Straw

SAYS the *Penny Magazine* of the Society for the Diffusion of Useful Knowledge, under date of May 11, 1844: "Before the disruption of the French monastic establishments at the time of the Revolution, the inmates in many cases em-

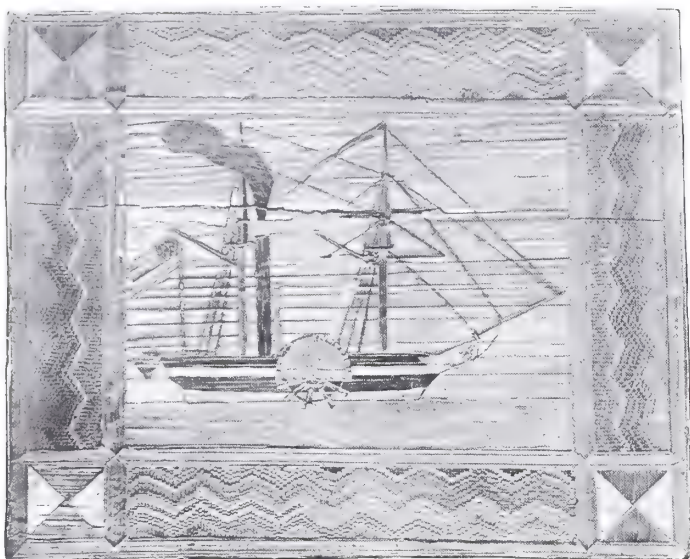
ployed themselves in the fabrication of embossed straw ornaments. One of the Chartreuse brethren at a later period gave a full description of the process." Of this the diffuser of knowledge presents an extended digest.

In the making of straw pictures it is first necessary to catch your straw—no easy process, since that to be used must be the "whitest, the thinnest, the longest and the largest in barrel." Next follows a tedious process of cutting, splitting, bleaching and dyeing. Thereafter the straws are shaped to a very exact and uniform size and are pasted, according to color, on small sheets of paper. It is these straw covered sheets of paper which, in their turn, are cut up and are pasted on a solid foundation to constitute the straw picture or pattern. As the *Penny Magazine* gravely observes, "the operation is evidently one fitted only for those with whom time has but little value."

All this is rather vague as to date. Gardner Teall, in *American Homes and Gardens**, suggests that the art of straw marquetry is of Italian origin and dates from the fifteenth century. In 1914, he considers examples of it very rare in America, since he has failed to find a single specimen in any shop, or any dealer who really knows anything about it. He therefore illustrates his article with examples selected from the collections of the Metropolitan Museum in New York and the Victoria and Albert Museum in London, together with a piece of his personal ownership.

That inexhaustible treasure house of information, the *Dictionnaire de l'Ameublement et de la Decoration*, by Henry Havard, discusses straw marquetry as primarily an eighteenth century device, and quotes from various Parisian advertisements—mainly of the 1750's, but of later date as well—which call attention to such things as a shop of work in straw, including English tables, writing boxes, bon-bon boxes, pictures in relief, bureaux and corner cabinets covered with flower-ornaments in straw, further embellished with ormolu and topped with marble; boxes covered with "Chinese straw" worked in designs which "perfectly imitate the flowers and other ornaments employed by the Chinese"; boxes covered with straw on which are carved out "all kinds of subjects—Chinese, Flemish and French, in bas relief."

*New York, 1914. Vol. XI, pp. 102, 103. In his book *The Pleasures of Collecting*, New York, 1920, Mr. Teall expands the topic and adds illustrations.



STRAW WORK

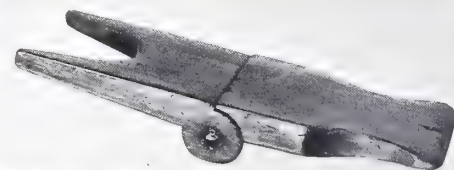
A box 9 by 6½ inches, lined and surfaced with colored straw in various patterns. This piece is specially remarkable for its representation of an American steamer. Date: first quarter of the nineteenth century.

Once More the Bootjack

THERE is apparently no escape from it. The bootjack was invented for the purpose of getting rid of boots; but no one thought of inventing something for getting rid of the bootjack. Yet here is an example which, if for no other reason than good workmanship, deserves survival. A respectable age is claimed for it, considerably more than a century; and the claim may be justified.

The piece evidently was made to serve the uses of some one frequently away from home, for it folds compactly to fit a liberally proportioned pocket. The material of its fabrication appears to be maple, to the color of which age has added deep enrichment. The well matched wooden joints of the hinge are pivoted on a handwrought iron rod. Originally owned by an old resident of Maine, the jack now belongs to H. H. Church of Taunton, Massachusetts.

Beside it is shown, virtually in actual size, a degenerate descendant, dating from late Victorian days. To fill these tiny boots with matches, scratchable upon the bootjack's corrugations is to satisfy a humble destiny. What trick of fate can have preserved a trinket so fragile, and so inconsequential? But here it is; and there are, likewise, collectors of Victorian matchboxes, with or without bootjacks.



BOOTJACKS

A folding jack which a traveler might carry in his pocket; a tidy bit of wood work which folds to 6¼ x 3½ inches. Below it something truly Victorian, in porcelain.

Telling of What Winds of Origin

IN all of these, the implication—which seems reasonable—is that of a Chinese origin for this really fascinating art of straw. Its European exploitation may, quite well, have been in part monastic. Yet there appears no overwhelming reason to suppose that it was exclusively so. Neither is there reason to question Mr. Teall's attribution of various examples to neat handed folk of other countries than France.

Straw work is, perhaps, now more widely known in this country than it was nine years ago. At least one New York decorator possesses quite a collection of it. Nevertheless the fact that all examples which have hitherto been published, or which have come to the attention of the Attic, have been obviously of foreign design as well as of foreign make, lends special interest to a straw illuminated box belonging to Mrs. J. Insley Blair of Tuxedo Park, New York.

Wherever produced, this box was designed to appeal to American susceptibilities, for its top displays an early steamboat of the *Clermont** type, which flies an unmistakable American flag of generously patriotic proportions. The technique throughout is that of skill proceeding with painstaking care, for the entire surface of the box, within and without, is overlaid with straw disposed in bright yet harmonious color arrangements. The inner cover is supplied with a mirror, while at the bottom of a compartment, perhaps dedicated to the preservation of treasured correspondence, occurs the touching symbol of a pierced heart.

Hazarding dates in the case of objects of this kind is seldom wise; yet the material, method and design of Mrs. Blair's example all seem to point, with singular unanimity, to the first quarter of the nineteenth century. It was not until after the close of this period that the tradition of patient and exquisite handiwork began to decline.

*The *Clermont* (1807) was 133 feet long with a beam of but 18 feet. This boat, further, was devoid of bowsprit. In 1819, the *Savannah* was the first steamer to cross the Atlantic.

The Garniture of Guarded Walls

The Attic is very glad to pass among the company the following paragraphs from a letter received from Miss Nancy McClelland, of 753 Fifth Avenue, New York City, where she may be addressed by interested correspondents. This is what she says:—

"I am wondering if ANTIQUES can be of some assistance to me in gathering the material for a book that is to come out next fall. It is a book on old wall papers; and, in order to make it complete, I am anxious to get a complete and authentic list of the examples of the various old papers which exist in this country.

"I find that the people who have old papers in their homes as a rule know very little about them. Often they are ignorant of the name of their paper, of the author of it, and of the date at which it was printed. The book that is being planned will give them not only the complete history of all the great

papers that were made, but will also help them to identify their own possessions.

"Do you think that, if this letter were printed in *ANTIQUES* your subscribers would be interested enough to write to me telling me of any old papers which they know?

"I shall be so grateful to you for any assistance that you can give me in the matter."

A Revelation from Under Cover

HERE is something of a puzzle for the agile minded. Not long since, Mr. Adelbert Ames, Jr., of Hanover, N. H., purchased near New Bedford a set of Sheraton mahogany chairs of somewhat more than usual refinement of proportion and design. The tradition, such as there is, back of these chairs is to the effect that the family disposing of them had at one time dwelt in or near Albany.

Reconditioning these articles of furniture consisted mainly of restoring some rather derelict upholstery. In the course of this process, there were found, adhering to the old time canvas of the under part of the seats, the fragmentary remains of ancient labels. Unfortunately, on no single label are there more than a few bits of type border and a faint indication of lettering.

Piecing the three labels together produces no complete inscription. Reasonably evident, however, seem the remains of the following letters, spaced approximately as indicated:—

SI OVER and TAYLOR,
C
No eet
R K

The type face is the regulation eighteenth century Caslon, familiar enough during many years of the century succeeding.

No great effort of the imagination is required to suggest that these chairs were sold by a New York firm. Perhaps some reader will be able to identify name, address and advertisement in an early city directory. A curious fact, however, remains to be elucidated:—the cabinet maker who had the repair of these pieces in hand reports their basic seat covers to be of English linen and their inner framing of oak.

From Depths of Some Divine Despair

BELATED discovery of a tragedy which has occurred infinitely intensifies the sadness of the event. Is it not Jerome K. Jerome who illustrates this melancholy principle with the distressing tale of his boyhood love—a pet rat which,

shortly before the household dinner hour, accidentally fell into a dish of gooseberry preserve and was drowned? "And," proceeds the author, "none of the family discovered it until the second helping!"

ANTIQUES strives for reasonable accuracy. Ordinary typographical errors will, of course, too frequently occur; must, perhaps, be accepted; and may, it is hoped, be forthwith forgotten. But mislabeling of items constitutes an error calling for correction. Thus in *ANTIQUES* for September, page 128, Figure 17, Mr. Culver's interesting article on *Ship Models* is marred by a legend in which a printer's misreading has transformed a "ship" into a "sloop," which sailed, undetected, past the censor.

Concerning this Mr. Culver makes the trenchant comment, "It is as far removed from a sloop of war as the Leviathan is from a tugboat."

This then, is another item for the category of *errata*.



SHERATON CHAIR

One of a set whose re-upholstering revealed fragments of an undecipherable label, probably of a New York firm, together with some structural evidences of English manufacture. This chair, by the way, is one of the finest examples of its type known to the *Attic*. It has been re-covered in hair cloth, the old cast tacks painstakingly straightened and replaced according to their original pattern.



Fig. 1—CHAIR BACKS: ABOVE THEM A PLATE SHELF

From different districts, these chairs display notable differences in both design and treatment. The simple silhouette patterns of the first and third are the expression of a tradition evidently not confined to eastern Europe. The second chair is Moravian, the fourth Bohemian.

Czecho-Slav Peasant Furniture

By CYRIL G. E. BUNT

THE treaty of Versailles has given the smaller nations of Europe a chance to live; and has recognised, in determining the bounds of each, the fundamental claims of ethnic affinity. This fact has proved of great value in stimulating the best efforts of the respective peoples to build up healthy conditions of cultural activity. The nations of middle Europe, before the great upheaval, were merged in cumbersome empires. Today they are recognised as independent states, which are stepping forth along very modern lines towards complete self-realisation. Still they must not be thought of as *new* nations. In a vital sense they are of quite respectable antiquity, and each possesses deeply rooted characteristics which have their origin in early historic migrations.

This fact has, in the past, generally been disregarded. The average tourist, who has seen the usual show towns, says to himself that he has seen Germany, Austria or Russia, and is content. But things are now changing. We see these new countries on the map and realise that each has its important towns, each its distinctive peoples, each its special claim upon our interest. And we arrive at the

laudable conclusion that we are yet far from having exhausted old Europe as a touring ground.

Further, those of us who are connoisseurs of things beautiful and curious, realise that a whole range of new opportunities is now opened up for us. For these portions of Europe are the fortunate possessors of a series of most interesting, highly developed, ancient peasant arts,—the like of which is scarcely to be found elsewhere. The pre-eminence of the Slavic races in the home arts is acknowledged by all who know, and is doubtless to be ascribed to the oriental origin of the great parent stock from which the various branches are descended. Each branch, however, is so individually developed that it must, perforce, be considered apart.

The Czecho-Slovaks, inhabiting Bohemia, Moravia and Silesia, possess an inherent artistic ability which it would be difficult to over-estimate. They seem instinctively to have appreciated the true significance and mission of applied art, and to have kept steadfast to the traditions which, in most other lands, have been lost with the advance of civilisation. Hence we find that the combined

spirit of beauty and fitness so essential to artistic satisfaction permeates the whole nation,—though it finds expression more in the peasant cottages than in the homes of the well-to-do. The latter have, too often, laid upon their lives the veneer of Teutonic taste, which, being absent from the peasant homes, gives title to the latter to be considered the repository of the vital, national art.

To see Slovakia it is not sufficient to go to Karlsbad or Marienbad and take the waters, or to Pilzen and taste the stronger beverage for which it is famed. One must leave the towns and visit the villages. Here, in the cottages of the peasants and in the homes of the small farmers, we come upon the most fascinating evidences of the artistic soul of the land. For the furnishings are, and have been time out of mind, the product of peasant craftsmen whose hands have worked out their national ideals in terms of singular beauty.

A traditional character pervades not only the form and decoration of the furniture but even the position which each piece occupies in the house. There are, for instance, in the living room,—the *cierva izba*,—invariably the solidly constructed table by the window, and a long, partitioned settle by the wall. There are the inevitable ample bed

piled high with embroidered pillows, a tall wardrobe, perhaps a chest or two, and a corner cupboard, on which are placed a holy image and blessed candles.

There are chairs with wonderfully carved backs, probably a cradle and a spinning-wheel, distaff and stool. From the thick beams of the ceiling are suspended beautifully painted plates. Along the walls, on narrow shelves stand cups and saucers, while pendant from the shelf edge hang jugs and pitchers that would make the hands of a collector positively itch for possession.

Upstairs, if there is a second story, are bedrooms virtually unfurnished save for the beds and great chests. These are the sleeping quarters of the married children of the family.

While the disposition of all furniture is traditional and subject only to slight modification, it is safe to say that one could go into innumerable homes and find each one a fresh delight. An endless variety of detail delights the eye in the matter both of form and of decoration. No two pieces of furniture are alike, although all are beautiful and instinct with the simplicity of good taste.

They are designed with a native genius for form and colour, and it is rare indeed to find a piece of genuine old



Figs. 2 and 3 — PAINTED CUPBOARDS

The first, an elaborate Bohemian piece, whose form displays the influence of the German baroque style, shows in its painted decoration the unmistakable influence of oriental textile design. The second well exemplifies the fecund source from which our Pennsylvania Dutch drew inspiration.



Fig. 4—INLAID CUPBOARD

The florid mounts are the only detriment to a design of singular restraint and dignity. Here is the influence of Italian intarsia; but the vase from which flowers spring remains a characteristic feature.

peasant work devoid of ornament. Carving, both in high and low relief, fluted work, chip and poker work are all to be found, and, in addition, even the more difficult processes of inlaying and intaglio. But the most beautiful effects are seen in the wonderful painted furniture,—and, remarkably enough, much of the actual painting is performed by the women.

This decoration is usually carried out either in oils or in colour-wash under a coat of varnish. As will be seen from the illustrations, floral forms are predominant, brightly depicted on sharply contrasting grounds,—generally in rich tints of red or blue. Carnations are perhaps the most favoured of all flower forms; but roses, tulips and other blossoms are frequently found depicted with great skill and taste. The mode of treatment runs the whole gamut of variation from naturalistic sprays or posies to completely conventionalised ornament based upon the older traditional types. Birds and animals are sometimes introduced, and panels with sacred pictures and even landscapes are employed.

It is to be expected that, in a country so long partitioned, we should find even the conservative peasant arts exhibiting the influence of their former states. Thus we discover in the west, that the nearer we approach to Germany the more evident is the rococo influence. In Moravia, particularly the southern part, we find the lively abandon of brilliant Hungarian colouring; while the further east we proceed, the more evident becomes the feeling for a modified Byzantinesque style. We perceive here the oriental taste dictating not only the selection of the designs, but also the harmony of the colour schemes.

Where carved ornament is used, it is generally geometric, with perhaps religious symbols, dates or initials introduced. Chip-carving is restricted principally to the mountain districts. Inlaid work has, in many pieces of late date, developed into incrustation with metals or mother-of-pearl; while intaglio, filled with dark wax (or sealing wax), is peculiar to the shepherds of the Carpathians.

The accompanying photographs, reproduced by the courtesy of the Czecho-Slovak authorities, will show, better than any description, the style and essential beauty of all the peasant furniture.

The chairs have solid but plain seats, while the legs are usually roughly squared. Only occasionally are they turned. All the skill of the carver is reserved for the backs, which show great variety of design. In Figure 1 we have some typical examples, than which it would perhaps be difficult to select more divergent forms. The refined simplicity of the first on the left, typical of the products of the Tatra, is well placed in contrast with the one firmly carved in relief from Moravia; while the example on the right shows an excellent design in chip-carving from Bohemia. Above these is shown a carved and painted shelf such as is used for treasured crockery. The wooden pegs beneath are such as one would use for hanging jugs of excellent majolica.

Figure 2 shows a beautiful example of those tall, painted cupboards for which Bohemia is noted. Typical of the best Bohemian work, it displays in its general outline, with the scrolled carving of the cornice, the fluted column and other details, the influence of German baroque. But the floral sprays on the panels and on the ground are of the native tradition,—note the stylistic carnation sprays and the inevitable flower vases.

The example shown in Figure 3 shows no trace of the Teutonic influence. The comparative simplicity of the design is relieved only by the bright and bold painting of the six panels. Here again we have the recurring flower vase but with posies of tulips, a flower second only to the carnation in popular favour.

So charming are these wardrobes that we venture to illustrate yet a third (Fig. 4),—an elegant example with inlaid decoration suggestive of Italian influence. Heavy scrolled mounts are a prominent feature, and the tulip sprays are noticeably restrained and stylistic



Fig. 5—PAINTED CHEST

Observe the applied half turnings, or drops. Observe, too, the turnip feet. Here again the relationship to the peasant furniture of Pennsylvania is unmistakable.

Unlike the tall cupboard, which is an adjunct to Czech home life adopted at a comparatively late period, the carved or painted chest has, for ages, been an indispensable thing. No home but has several of these necessities, and two or more are generally to be seen in the *stuba* (living room) of even the humblest families. No maiden would dream of getting married without one, for they serve the purpose of marriage coffers, being destined to hold the damsel's "dowry" of clothes and linen,—

Some of the finest decorative work is to be seen on these coffers. The example we illustrate in figure 5 has the uncommon feature of turned feet. The form of the panels, the ornaments in relief between them and the quaint meander-like design of the painted surround, no less than the treatment of the flowers, point to Tyrolean influences.

Great and pleasing variety of form is discovered in the peasant spinning wheels, some being quite plain (though effective) in workmanship. Mostly, however, they are of excellent design and construction, showing, as do the two illustrated in Figure 7, facile art in turning, carving and joinery. Some have their flat, broad wheel decorated with brightly painted floral sprays.

Our next photograph (Figure 6) a carved and painted cradle of somewhat Tyrolean form has a simple yet highly decorative display of strewn floral decoration which stamps it as Czech. Some examples, particularly in the Carpathian regions, are decorated entirely with chip-carving of geometric patterns.

The Czecho-Slovak bed is an institution. An exceeding amount of thought and care is expended upon this essential of home comfort. Entering the *stuba* of a peasant home, one sees the bed piled high with pillows and linen, the latter exhibiting beautiful embroidery. Whatever variation there is in the form of bedstead, there is, with them all, a family likeness and the decoration is characteristic. We show a particularly pleasing example, in Figure 9, painted in green, the flowers (in reds, blue and green) upon panels of warm brown. The piece bears the date 1851 and the sacred monogram is noticeable as a feature on the head and on either side.

More substantial in construction, and perhaps more typical, is the bed of which the head is shown in Figure 8.

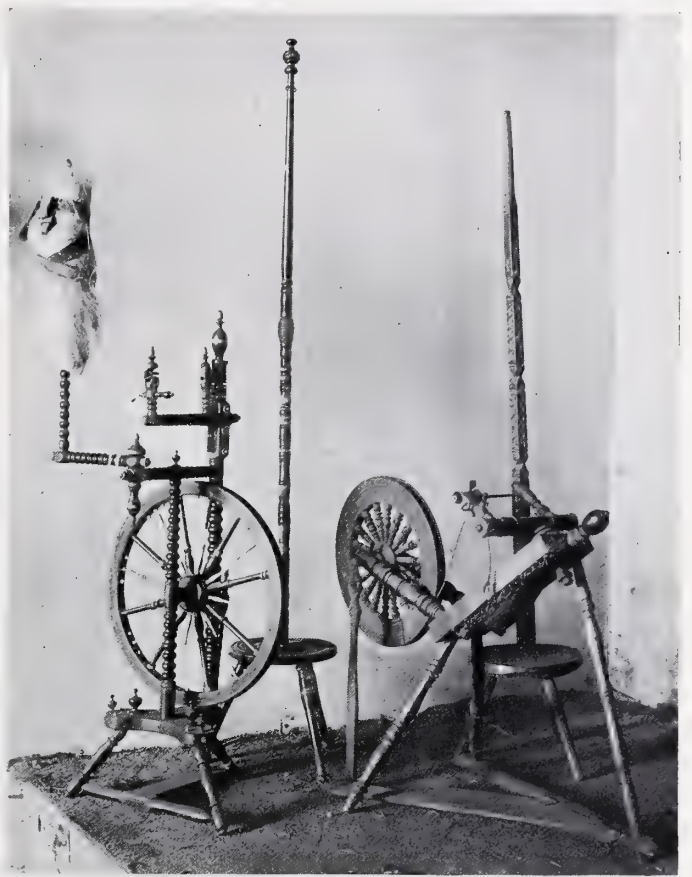


Fig. 7 — SPINNING WHEELS AND DISTAFFS

This is an older bed and more rudely painted; but it exhibits posies of the traditional type in bold colouring upon a cream ground.

In recent years there has grown up in Czecho-Slovakia quite a number of centers for the encouragement of the artistic crafts,—not the least of which is that of furniture making. But, however excellent these craft-schools may be, and however worthy of our praise their productions, they cannot be said to be reviving the old peasant arts. The furniture, for instance, produced under conditions of the art-workroom or training school, must be quite a different thing from the true peasant furniture made by the peasants for their own use at the behest of a great tradition.

The craft-centre productions are good, but essentially modern in design; and in the decoration there is over much leaning towards impressionism, or, perhaps, futurism. The *naïveté* of the old tradition is lacking, and so, to a great extent, is the intrinsic beauty of form (the slow product of ages) which makes the old peasant furniture so charming and personal.

NOTE—The so-called peasant arts of southern Germany and the lands to the east are not in all cases to be accepted as non-professional household arts. They quite frequently will represent the skill of local artisans. This is particularly true in the case of furniture, which, in Bavarian villages at any rate, was often glorified for use by the brush of the village painter. This fact is emphasized in an article entitled *Bemahlte Wohnräume* issued in connection with an exhibition of painted furniture, in peasant style, held in Munich in 1909. The same article suggests that it is inadvisable to interpret the word "peasant" too strictly in this connection, since examples of the style are mainly encountered in the homes of a somewhat higher class of country folk, and in the rural taverns.—ED.

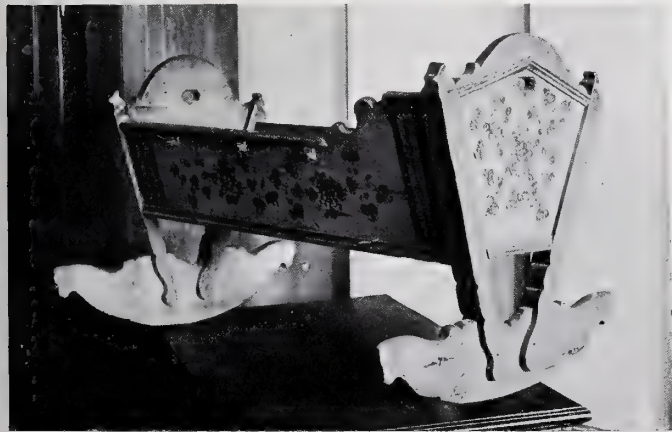


Fig. 6 — PAINTED CRADLE

The strewn floral decoration here is different from the somewhat more compact stylizing of the pieces previously illustrated. It is more characteristically Czech.

A Common Origin of Design

A note to follow Czecho-Slav Peasant Furniture

THE frontispiece of this number of *ANTIQUES* belongs, in principle, among the illustrations for Mr. Bunt's article, though there is between them no immediately manifest relationship. Mr. Bunt's concern here is with painted furniture in eastern Europe; the frontispiece offers western European textiles. Here are three specimens of old-time fabric, brought to this country from Spain a year since by Edgar L. Ashley. Presumably they were all made in Spain: the central example, a Moresque weaving of wool



Fig. 8—PAINTED BED
Older and handsomer than the succeeding one.

—or linen and wool—perhaps in the fifteenth century—or even earlier;—the chasuble at the upper left corner, probably in the sixteenth century; and the fragment of cut velvet, at the lower right, quite as probably in the sixteenth century.

In each we have, as the main feature of the repeat, a large vase or jar. In one case this vase serves as the bowl of a fountain; in another, it supports a sheaf of flowers; in yet another, we are uncertain as to whether we are gazing upon floral display or the upward throw of water; but nevertheless, the vase is obviously present. In the two older examples we have, likewise, a strong emphasis upon bird forms arranged in balancing couplets.

And, now, on this page and those which just precede, if we examine the eighteenth and nineteenth century painted designs of Czecho-Slav peasant furniture, we shall discover—in a country temporarily and spatially far removed from Spain—the persistence of these very textile motives, adjusted to meet a different requirement but to all intents and purposes unchanged. Then, if we think a moment, we shall remember encountering very similar motives in certain early carved chests of Connecticut and the later painted examples of Pennsylvania.

So many recurrences of design in so many and various times and places seem to argue an ancient common ancestry: and such, indeed, is the fact. In the garden lands of eastern Asia, from time immemorial, the love of animals, of birds and trees and flowers; of cool fountains of water and of great broad-lipped jars of glazed pottery for holding oil or wine, or for the support of branching foliage, was manifested not only in daily custom but in the subjects celebrated in literature and in art.

The Persians and their Mohammedan conquerors cherished the jacinth, the tulip, the eglantine, the carnation and the peach blossom, and wove them into their fabrics. Syrian Christians saw in the fountain the symbol of Christ's gospel; and they and their followers wrought it in carved stone and ivory and threaded it into stuffs which display birds—sometimes doves, sometimes peacocks—partaking of the flowing waters of life.

The rich symbolism of the Orient was carried over into Europe with the oriental fabrics which, during long centuries, followed the highways of commerce. Long after their meaning had been forgotten, the patterns of these supplied later European weavers with ideas. And, since textiles have always served as design books for other handicrafts, the same basic motives from the Orient, often disjointed, detached, and mis-applied, are to be encountered in all the minor art products of Europe throughout the middle ages and, in some instances—despite the extending dominance of classicism—throughout the entire period of the Renaissance—even to the closing years of the eighteenth century.

Of this, however, more in months to come.

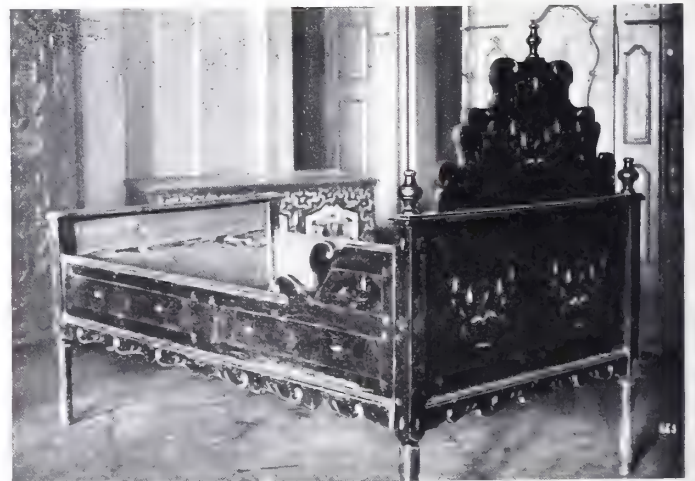


Fig. 9—PAINTED BED
Dated 1851 and not without "Victorian" earmarks.

A Gateway to Walled Enamel

By H. BEDFORD-JONES

IN San Francisco, not long ago, I was inspecting a remarkable collection of Chinese cloisonné which included a score of authentic Ming pieces; when the owner smilingly showed me a clipping from the morning newspaper. This clipping set out an interview with an expert, who declared that there was not a piece of genuine Ming work in the city, and who then went on to say that, except by the Chinese themselves, their cloisonné could not be imitated—that the very idea was absurd. A little later in the day a Chinatown dealer offered me, for forty dollars, a glorious cloisonné bowl, apparently of the finest K'anghsi type; yet it had been made within the year at a Kobe factory. It was Japanese, and its aged appearance was cleverly simulated.

If experts are sometimes wrong about cloisonné, what about the public? The subject is indeed confused. Yet much of the confusion may be removed by a comprehension of the process of cloisonné manufacture. By the term cloisonné only the Chinese ware is meant, since the commonly-seen Japanese ware has no value, except in rare cases. The old Chinese ware, however, has a peculiar value and a peculiar beauty all its own.

And this is the manner of its making: Upon a base, usually of copper, but occasionally of other metal, are applied the cloisons, or walls—thin strips of brass, gold or silver. These are laid on edge in patterns; the spaces enclosed by these wires—and that outside them—are filled with enamel, so that the finished work presents the aspect of fine metallic lines separating the varied colors of the patterned enamel. Repeated firings are required properly to fuse the enamel, yet in this process the lustre and brilliancy of color must not be dimmed. Polishing the finished piece is an entire art in itself, and may impart either a dull finish or a high, brilliant glaze. Part of the beauty of a fine piece—contrary to popular opinion—consists in the delicate tracery of the metal walls showing against the enamels. The art of cloisonné was slowly evolved, however, and the earlier pieces appear almost unpolished. Learned from the Persian, Arab and Byzantine artisans, transplanted into Eastern Asia by the Mongol rulers, cloisonné appears as an effective Chinese art under the Ming dynasty, which succeeded that of the Mongols in 1368 and closed in 1644. The Ming cloisonné is crude in its technique, in its enamels and designs, yet it has all the appealing charm of the primitive,

for its artistry is fresh and genuine. As in some of the imperial pieces in the British Museum, artistic values were obtained which have not been equaled in later periods.

After the fall of the Ming dynasty, the Manchu emperors carried Chinese art in general to its highest point of achievement. Under K'ang-hsi (1662-1722) the Ming cloisonné was somewhat improved in finish, yet its robust vigor of coloring and execution was long retained. This gradually softened into a technical perfection until, under Ch'ien-lung (1736-1795), the very peak of the art was reached—and decay set in. The artistic urge was at an end. Now the factories were established, and what had been a slow and loved product of great individual craftsmen became an industrial product turned out for a general market. The same process was to recur a hundred years later in the field of oriental rugs.

From the very earliest period, cloisonné work was combined with applied ornaments of bronze, heavily fire-gilded. It was also combined, often in the same piece, with *champlevé* enamel.* This term appears to be a stumbling block, even to students. It means, simply, that, instead of the enamel being laid between raised cloisons, the solid metal is chiseled out and the enamel is then laid in the hollow spaces thus contrived. It was applied to bronze rather than to copper. The finest Chinese pieces often display these two methods of enameling combined.

Figure 1 shows a piece which was stoutly affirmed, by a prominent expert, to be exactly his idea of *champlevé* work. The body of the vase is of bronze, fire-gilded, the base and neck being done in true *champlevé*. The conventional lotus design covers the body, but not in the usual fashion, for in this instance only the tracery,



Fig. 1—CLOISONNÉ AND CHAMPLEVÉ

An unusual example on the body of which only the cloisons constituting the pattern have been filled with enamel. The exposed metal ground has been gilded. Neck and base are *champlevé*. So, too, part of the dragon. The Chinese are reputed to have derived the art of cloisonné from the Byzantine world. In the shape of the vase illustrated there is evidence of Persian reminiscence. Author's collection.

or pattern, of the cloisons is filled with enamel, while the background is left in the metal entirely exposed except for gilding. The pattern is thus raised uniformly, by the depth

*The distinction between cloisonné and *champlevé* need never be confused if the student will but bear in mind the literal meaning of the two terms. Cloison is, of course, merely the French word for wall or partition. Patches of enamel, large or small, partitioned from one another by slender wire walls, therefore, constitute cloisonné work. *Champlevé* means raised field. Where part of a metal surface is incised or hollowed out and the hollows filled with enamel, the field, or original surface, is raised to the same level as the enamel, or at times slightly above it.

According to Litchfield's *Antiques, Genuine and Spurious*, the British museum authorities attribute to the cloisonné technique an antiquity greater than that allowed to *champlevé*. Yet the former is fundamentally the more complex and elaborate. *Champlevé* is, after all, merely a process of inlay assisted by applications of heat. And inlay is, fundamentally, a very primitive art.—Ed.

of the cloisons, above the surface level. It is this feature which the expert took to be *champlevé*; and, I may add, others confirmed his opinion, and have been greatly put out to find themselves mistaken. About the vase twines a dragon, exquisitely chased and designed, heavily gilded, and adorned with *champlevé* work. A remarkable point of the technique, here, is that the enamels are just as they came from the fire—neither ground down with pumice nor polished, but rising above the cloisons in softly rounded knobs.

Figure 2 shows a piece typical of the perfection to which enamel work was brought under Ch'ien-lung. Every detail of the cloison work is scrupulously and minutely perfect—conventionally so—; while a very high polish covers the whole. Combined with this cloisonné work is a dragon handle, partly adorned with *champlevé* enamel and richly gilt. This piece is technically perfect, but its decadence is evident in its lack of balance, in its line; it was wrought by an artisan, not by an artist.

The pomegranate bowl next shown (Fig. 3) probably made about 1700, is, in conception and execution, the highest type of the art, combining cloisonné and repoussé work. Its all-over conventional lotus pattern shows most unusual mottled colors. Over

this runs a design, apparently in overlay, of pomegranate branches, fruit, and flying bats. This design is beaten out in the copper so as to form a raised design, and the enamel of the tree-branches is not ground down but is left in rounded contours. The gold cloisons are heavily rimmed, or beaten over at the top, to give the broad wall effect of *champlevé* work. The balance of the whole piece, particularly in its color combinations, is remarkable.

In comparison with these examples of the finest later

Chinese work, when the art of cloisonné enamel had reached its peak, glance at the so-called Ta Ming, or Great Ming, vase (Fig. 4). This piece was bought some ten years ago by a collector who thought it possibly a Chinese imitation of Ming work. It was made in Japan, about 1910, at a Kobe factory. Upon its base appears, in cloisonné enamel, the familiar Ta Ming mark. At first glance this appears to be accomplished in the old pic-

ture characters, but closer scrutiny shows it to be novel in shape and drawing.

This distinction is interesting, for it extends to the whole piece. The vase combines the peculiarities of the imitation Chinese ware which may now be found in auction rooms and shops throughout the country and which, two times out of three, is sold as genuine Chinese cloisonné. To an inexperienced eye it seems to be such. The shapes, materials, colors, design, workmanship, all appear Chinese; yet close examination denies this appearance. In each particular is a slight deviation from the Chinese art conception—a *ch* departure slight, yet in the ensemble damning. Let us regard these details in the present example.

The vase was made and sold to imitate an ancient Ming product, and approximates the simplicity of the



Fig. 2—CLOISONNÉ (1736-1795)

Here is displayed extraordinary technical facility with a decline in perception of form. The dragon handle is enamelled in *champlevé*. Collection of Mrs. Denby.

Ming work. The colors would appear to approximate the deep corals and pure rich yellows of the Ming period, and the cobalt blues, which were perfected by the middle of the eighteenth century, under Ch'ienlung; yet they contain peculiar tints which the Chinese never used. Where two shades or colors are fused together, the result is strikingly different from similar fusions as they occur in the pomegranate vase. Nor is it the cruder fusion accomplished by the Ming artists. In a word, it lacks the Ming effect.



Fig. 3—A HIGH TYPE OF WORKMANSHIP
A bowl of beautiful shape, well balanced pattern, and superior technical expression (c. 1700.) Author's collection.

Again, the exposed rims of neck and base are gilded; not with the old concentrated amalgam of gold, furnace fired, but with a feeble electroplated film. The design appears to be a form of the usual lotus pattern, yet one senses something amiss with it, and discovers that it has been "improved." The enamel is pitted—

as were the Ming enamels—by reason of a hurried and probably single firing; but in this imitative piece the surface has not the peculiar feel, the patina, of the real Ming.

Other pieces of this imitative ware may copy a Chinese design more closely, yet every piece will show some "improvement" on the original. Perhaps the cloisons are not laid with the perfected balance of the Chinese work. Then, too, many of these Japanese pieces contain extended cloisons and single unattached scrolls, such as were met with in the Ming work, yet they never possess the peculiar line-effect attained by the Chinese.

In recent years the Japanese factories which turn out this work have attempted a more exact reproduction of Ch'ien-lung and K'ang-hsi pieces, largely in articles of utilitarian rather than decorative purpose, and with remarkable results. There are no marks, the color and designs are followed with great fidelity, and even the shapes are copied without variation. Even in such pieces, however, the difference may be perceived. It appears in the poor juxtaposition of colors, peculiarly a Chinese talent; in the treatment of the cloisons; in a slight, yet perceptible failure to grasp the Chinese harmony of line and hue. That the Chinese themselves imitate the old cloisonné goes without saying; but this is not done for export, and their imitations at least preserve the old artistic tradition.

Except for the minor differences noted, the Japanese imitation performs a real service by affording at very moderate prices a great many objects not only of immense decorative value, but of utilitarian use, for the process is applied to all manner of small articles, as well as to large vases and basins. Reputable establishments, of course, sell it for what it is, but dealers with no particular knowledge of the craft may themselves be imposed upon. The intrinsic and artistic value of these pieces is nothing as compared with that of the originals, just as the value of most oriental rugs flooding the market today is little as compared with that of the fabrics made before the day of cheap dyes and factory labor. Yet the same service is rendered in each case, for the originals of both rugs and cloisonné are placed beyond the reach of the average purse, except through some fortuitous circumstance. Not long ago a woman who was seeking a rose-bowl, was offered a

most unique and remarkable piece of cloisonné by the family of a diplomat who had brought it from the Orient thirty years ago, at fifty dollars. She refused it, deeming the price excessive. Two weeks later in a shop she was offered the same piece, as a great bargain, at five hundred.

It is generally believed that when a bit of cloisonné is damaged, it is done for; but the contrary is in fact true. This does not apply to the ordinary Japanese commercial ware, which, owing to its construction and materials, is not worth repairing; but any fine or ordinary piece of Chinese work is well worth a slight repair cost. This ware, unlike the Japanese, is not easily damaged; the repeated firings so harden the enamel that it will often resist a blow that bends even the copper or bronze base. It cannot be restored when broken, but it can very readily be repaired by any clever worker in enamels or ceramics. The broken cloisons may be again fastened in position, and the enamel may be replaced by a colored paste which hardens without firing. Such substitute paste will not resist water, but it will not be detected except on a very close scrutiny; and many a piece of fine cloisonné has been discarded as worthless which might have thus been made to give service and decoration for years to come.

The makers' marks on cloisonné deserve a special word. In general, the usual four- or six-character mark used for porcelains, is not employed in this enamel ware. It occurs on the early ware, sometimes with elaborate decorations, on the foot of the piece; but after the Ming period this practice was not followed, as a rule.

But marks are of little value in determining the period of cloisonné. Nearly always a piece must be judged by its colors and enamels, its design and general workmanship, so that the average classification is seldom to be very heavily relied upon.



Fig. 4—PSEUDO MING

A Japanese imitation of the crude yet vigorous cloisonné of the Ming dynasty. Entirely satisfactory for decorative purposes for those who like the type. Collection of J. B. Williamson.

The Cabinet Pedestal Table

By MALCOLM A. NORTON

THE three little cabinet pedestal tip tables here- with pictured are the rarest mahogany pieces of Colonial furniture known to me. I have seen just the three of them. The first (Fig. 1) is owned by Frederick W. Mercer of New London, Connecticut; the second belongs to me; and I have discovered the third one in the collection of Herbert Newton of Holyoke, Massachusetts. I have heard rumor of a fourth, owned by a physician, a former resident of Hartford, Connecticut, who moved to New York a number of years ago.

The tops of these tables are of the cut out, dish, or so-called saucer type. Each table has three legs; but in place of the turned pedestal, usually offered as support for tip and turn tables, there is substituted a three-cornered cabinet pedestal, to each corner of which is applied a fluted sycamore column. The contrast offered by the color of the woods is effective and pleasing. In one of the panels of each cabinet is a door, which, on opening, discloses a series of little V-shaped block front drawers.

In the table owned by Mr. Newton, and in my own, these little drawers are V shaped. In those of Mr. Mercer's table the V is varied by a sweeping curve on each side. Each of these curved sides, however, is cut from a single piece of wood, a fact which alone is sufficient to give this table distinction as a piece of early cabinet making.

Mr. Newton's table, like mine, has the usual plain Dutch feet, while Mr. Mercer's has carving on each knee and the feet show the claw treatment. Mr. Mercer's is the smallest of the three and the details are better and finer. I feel sure, however, that one master craftsman made them all. Where they were made and who made them it is impossible to say. They could have been made in Newport, the Connecticut Valley, or at New London. All four were found between New London, Connecticut, and Springfield, Massachusetts. It looks as if they might have been made in or near Middletown or Haddam, Connecticut, on the Connecticut River. From these and nearby towns came many beautiful pieces, now owned by prominent collectors.

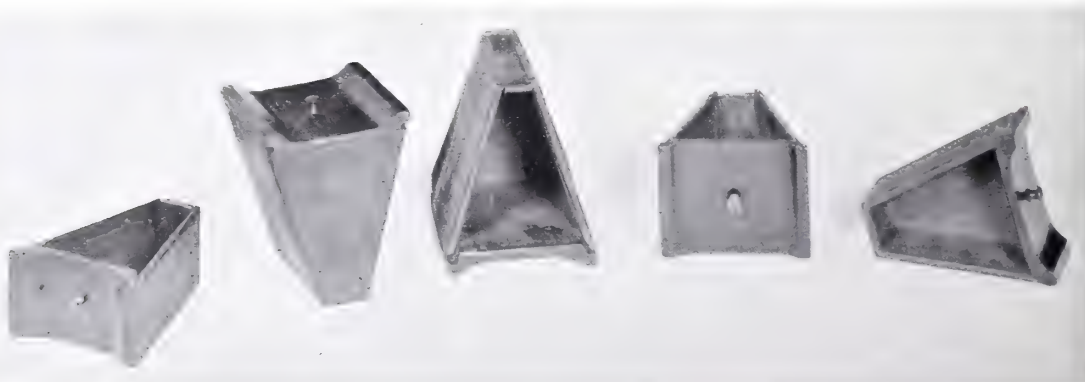
The dealer who sold Mr. Newton his table is dead, and

all we know is that he said he found it near Springfield, Massachusetts. My table came from the Davis family, who lived in Plantsville, twenty-five miles southwest of Hartford, Connecticut, in 1918, and who later moved to New York State. They were an old and prominent family of central Connecticut in Colonial days, closely connected with the early history of the state.

The Mercer table has descended to the present generation from earlier ancestors. Mr. Mercer's great, great grandfather—John Deshon—who was a member of the shipping board of New London, Connecticut, during the Revolutionary War, was married to Sarah Starr, also of New London, in 1752. The table is first known to have been in their home. Whether made for them on their marriage, or purchased later, is not known. Nothing is known as to who made it or whence it came. In all probability it was made for them, as it can hardly be of a much earlier date than 1752, and the probability is that it is somewhat later.

Sarah Deshon, their daughter, married Samuel Wheat, September 20, 1770. Both John Deshon and Samuel Wheat were prominent men in New London in their day, but there is no discovered record of the business in which they were engaged. Harriet Wheat, daughter of Samuel and Sarah Wheat, was born in 1792, and married Dr. Archibald Mercer of New London, June 18, 1817. William Mercer, born March 21, 1821, was the father of the present owner of the table. These early forbears are buried in the old cemetery in New London, and the records of them are taken from the family Bible published in 1722, in which are entered the births, marriages and deaths of the Deshon, Wheat and Mercer families.

The table was in the Deshon, Wheat and Mercer families, passing to Maria Mercer, daughter of Dr. Archibald Mercer and Harriet Wheat Mercer. She married Samuel Grosvenor of New York, and they were the parents of the Right Reverend William Mercer Grosvenor, first Dean of the Cathedral of St. John the Divine, who died in 1916, and is buried under the Cathedral in New York City. His sisters, now residing in Italy, who are the cousins of



DETAIL VIEWS OF DRAWERS FROM THE NORTON TABLE
Compare these with the drawers of the Mercer table on the opposite page.



Fig. 1



Fig. 2

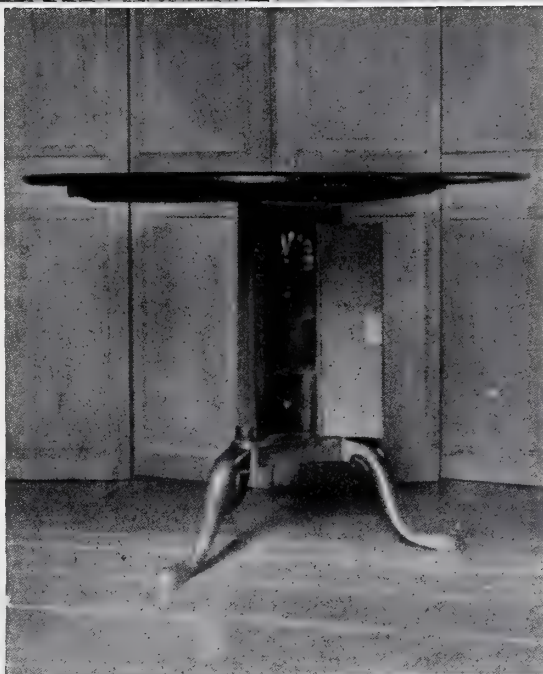
Frederick W. Mercer, presented all of the Deshon furniture to him. It included, among other beautiful things, this little gem of a table.

It is most desirable that we know more about such rare and interesting pieces of Colonial furniture as these tables, which show the highest quality of workmanship of our early master craftsmen. Old time collectors and deal-

THE ILLUSTRATIONS

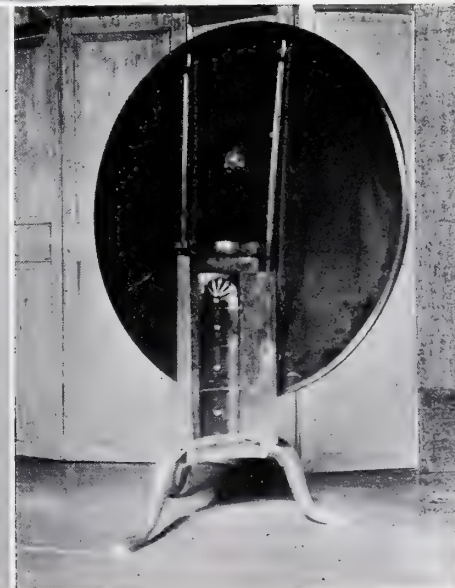
NOTE—Figure 1 is from the example owned by Frederick W. Mercer; Figure 2 from that owned by the author; Figure 3 from that owned by Herbert Newton.

Fig. 3



ers, many of whom have been in the business forty years, or more, have told me that they never saw or heard of anything like a cabinet, pedestal, tip table. Yet here I am able to publish three. It would be very interesting to learn whether there are others, and if so, the locality in which they may have been discovered, and as much of their history as is possible to trace.

The three illustrations at the bottom of the page show the three pieces each with top lifted. Dimensions of the Mercer table are: height, 25 inches; top diameter, 28 inches. The other pieces are somewhat larger.



National Types of Old Pewter

Part IV

(Continued from the September number)

By HOWARD HERSCHEL COTTEREL

Ecclesiastical Pewter

IN my previous article I had a word to say concerning altar candlesticks and a lamp. Other types of vessels devoted to sacred usage are the bénitier, or holy-water container; the baptismal basin; the flagon; the chalice; the paten, etc.; and we shall now proceed to consider a few of each type in the order named.

Bénitiers are found in a great variety of forms, but they are always surmounted by some sacred image or emblem. The water-container, as will be seen in Figures 89, 90 and 91, is at



Fig. 92 — BAPTISMAL BASIN (Scotch)
Dating from about 1800. Supported in its original wrought-iron bracket.

the base, above which appears, in some instances, the figure of our crucified Saviour, perhaps with figures of angels or cherubim at either side of the shaft of the cross. In other cases this figure is supplanted by the Blessed Virgin or by a representation of the Last Supper or by other similar motifs, in relief.

Bénitiers are made either to hang or to stand; and, more often than not, they do both. They are invariably of European workmanship, often crudely made; but occasionally are very beautiful in both their design and their workmanship. Owing to the weight of the container when full and to the fragile nature of the backs, they are seldom found unrepaired at the point where the upper-part joins the well.

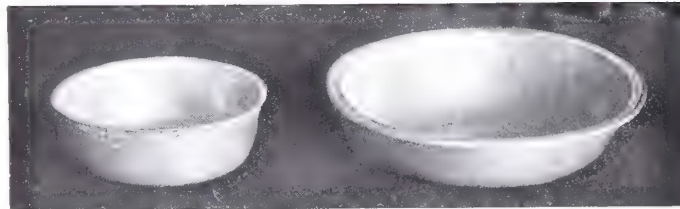


Fig. 93 — BAPTISMAL BASINS

The baptismal basin was in common use in Scotland, many examples still being in existence, some of them in their original setting. One of these I am fortunate in being able to illustrate here, in Figure 92, supported in its original swinging wrought-iron bracket, which it was customary to affix either to wall or pulpit. The bowl itself bears the mark of Archibald & William Coats who were Glasgow pewterers working round about the year 1800.

In Figure 93 are shown two mid-eighteenth century bowls of this type, the smaller one bearing, on the underside, the words "Sutton-Benger, 1761." It is evidently from the church in that village, though an enquiry which I made through the Vicar could elicit no definite information on this point. It is six and five-eighths inches in diameter and two and a quarter inches in depth (an unusually small size for this type), and bears the mark of Ash & Hutton of Bristol. Both these pieces are in the collection of Mrs. Carvick Webster.

The communion flagons used in England have varied considerably in shape from time to time, each type, broadly speaking, having obtained for a time and then been supplanted by what must have been regarded as "an improvement" in design. Looking backward, however, as we are now able to do, over the period of three and a quarter centuries, we are rather tempted to reverse that opinion and to range flagon designs in an ascending scale of ugliness. There are exceptions to this method it is true, but *who* can prefer the ones shown in the later illustrations to those of earlier type?

In Scotland the shapes have remained more fixed; and deservedly so, for who can cavil at the form of any of the three which I illustrate in Figures 95, 96 and



Figs. 89, 90, 91 — BÉNITIERS

While occurring in a great variety of forms, these holy-water basins are always surmounted by a sacred emblem.



Figs. 97 and 94 — COMMUNION FLAGONS

The example at the left is Scotch, that to the right is Irish—the only type definitely assignable to that country.

97? Each makes its own appeal to the imagination, and in none is extraneous ornament "dragged" in to the detriment of beauty of line.

Of Irish flagons but one definite type is known, and I illustrate this first in Figure 94. It has been found both with and without a lid and is of a fine, bold type, reminiscent of the English flagon shown in Figure 100, but bearing the more modern adornment of the encircling bands around the body. The English one is about a century earlier.

This Irish example bears the mark of Roger Ford, who, in 1752, was in business in Cook Street, Dublin. It is one of a pair which now find sanctuary in the collection of Francis Weston, Esq., F.S.A., of Croydon.

Figure 95, shows an early type of Scottish communion flagon which, as will have been observed in the course of previous articles in this series, was also in use for domestic purposes. A pair of this exceedingly rare type are in Brechin Cathedral, bearing the date 1680.

Following this, and for some little time coeval with it, came the slightly tapering cylindrical flagon with very slightly domed circular lid shown in Figure 96, a type which remained in general use for at least a century and a half and is by no means obsolete today. Mr. Port has one bearing the date 1702 and with the slightly projecting point on the front of the lid, which was a feature of the earlier ones of this type; and I have come across many bearing marks of nineteenth century pewterers.



Fig. 95 — COMMUNION FLAGON
(Scotch)
Late seventeenth century type.

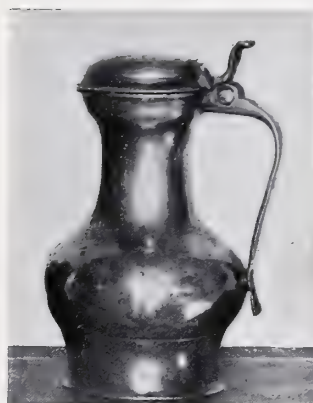


Fig. 96 — COMMUNION FLAGON
(Scotch)
Eighteenth and nineteenth century type

This last variety was to a certain extent supplanted by the elegant flagon illustrated in Figure 97, a vessel full of dignity in every line and comparing more than favourably with the English examples of about the same period. This piece, some thirteen inches in height, is in the collection of Major John Richardson, D. S. O., of Falmouth, and bears the touch of Graham & Wardrop, Glasgow pewterers of about 1790-1800; but it has all the bearing of an early eighteenth century model.

I will now, as briefly as may be, illustrate the characteristic types of English flagons, the earliest of which, *circa* 1600, is shown in Figure 98. This magnificent example is, or was until quite recently, in its original place in Combmartin Church, Devonshire. How beautifully it illustrates the simplicity of the earlier pewter! How eminently suited to withstand hard usage and the ravages of time! Let us hope that it may never be permitted to leave the sacred fane which has sheltered it through these three and a quarter centuries, during which long period of time how many a stalwart son of Devon must have received strength and courage from its life-giving contents.

Next in point of age, *circa* 1650, is the one shown in Figure 99, also from the collection of Major Richardson. This piece resembles the foregoing in its main characteristics, but already displays the pewterer's growing tendency to depart from the simple lines of his forbears.

Figure 100 shows three fine flagons from the Carvick Webster collection, the centre one bearing, on the handle, one of the earliest marks recorded on the existing touch plates of the Pewterers' Company of London, being co-



Fig. 101 — COMMUNION
FLAGON (English)
Unique example. Second half
of seventeenth century.



Fig. 98 — COMMUNION FLAGON
(English)
Early seventeenth century.



Fig. 99 — COMMUNION FLAGON
(English)
Mid-seventeenth century.



Fig. 100 — COMMUNION FLAGONS (English)
Seventeenth century types.



Fig. 102 — "YORK" COMMUNION FLAGON
That to the left is dated 1725 and bears an inscription of which a rubbing is shown in Figure 103.

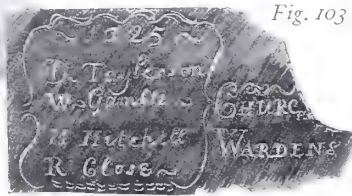


Fig. 103

eval with the foregoing; whereas the two larger ones must be considered a decade or so later in date.

Another fine flagon from Major Richardson's collection appears in Figure 101. As a type this is quite unique; but, from its general form, we know it to be of the second half of the seventeenth century.

Following this we come to another beautiful and extremely rare type, which has come to be known as the "York" flagon, Figure 102.

Of this I do not know of more than ten in existence. Both these examples are in the Carvick Webster collection and, in my opinion, the one on the left-hand side of the illustration, with its fine inscription, dated 1725 (of which a rubbing is given in Figure 103) is one of the finest examples of the pewterer's art which has come down to our time.

The evolution in form through the eighteenth century is well shown in the six illustrations which follow.

Figure 104, displays a type of quite pleasing shape in itself, but it already shows the beginning of that decadence in form which was shortly to dominate this type of vessel. The date of this piece is *c.* 1725, and that of Figures 105 and 106, *c.* 1735 and 1750 respectively. All are from the collection of Mr. Walter Churcher.

The introduction of the double handle about this time should be noted; another step, which, even though of utility, is certainly not one of beauty. The alteration of the shape in this way was made to permit of the more convenient handling of the vessel according to the amount of fluid which it contained, the lower half giving a better control over the balance when the vessel was becoming emptied. Figures 107 and 108, both *c.* 1745, show this innovation in its best form, the former piece being in the collection of Major John Thompson, D.S.O., and the latter in the de Navarro collection,—the latter an exceptionally fine and graceful flagon for this type and period.

Figure 109 (and again I have laid Major Richardson's collection under contribution) illustrates a type in vogue from *c.* 1775–1810. This particular example is one of the earlier ones of its type and of fine metal, but shuns comparison with its Scotch contemporary shown in Figure 97. To close the series, I illustrate two examples which alone are sufficient to demonstrate that decline of artistic feeling in designing these vessels to which reference has already been made. Figure 110 (again from the Richardson collection) and Figure 111, are beyond comment, except to say that the former is of a date *c.* 1800 and the latter, which bears the mark of Watts & Harton of London, is *c.* 1825.

* * *

Turning our attention to chalices, we are face to face with one of the very rarest of English pewter vessels. Cherished as they have ever been, even in their disuse, on account of their sacred associations, and likely to be the more so in the future in view of the insistent demands of recent years' for their retention in their original churches, they will, as the years go by, become, as is only seemly, more difficult of acquisition by collectors.

Figure 112 illustrates one of the rarest of all kinds, a sepulchral chalice, now in the collection of Lewis Clapper-ton, Esq. In the middle ages it was the custom to bury these and other symbols of their office with deceased ecclesiastics; and, very occasionally, when turning up old ground on the site of forgotten burying places, these



Figs. 104, 105, 106 — COMMUNION FLAGONS (English)
Dating respectively from left to right, 1725, 1735, and 1750 (or thereabouts) these flagons illustrate a changing taste.



Figs. 107 and 108 — COMMUNION FLAGONS (English)
Both from the mid-eighteenth century, and both excellently exemplifying the use of the double handle.



Figs. 109, 110, 111 — COMMUNION FLAGONS (English)
From late eighteenth to early nineteenth century, a progressive decline.



Fig. 112—SEpulchRAL CHALICE

relics are unearthed. The one here shown was brought to light in Lincolnshire. Needless to say it is of pewter: but these pieces are usually in such a fragile and crumbling state that they require to be kept in a specially constructed air-tight case after some preservative has been applied to prevent further disintegration.

From the same collection, Figure 113 shows a most interesting little pocket communion set in folding carved wooden case, from Iceland. It is quite unique. Again from this collection is illustrated, Figure 114, a series of chalices mostly Scottish, and of the latter half of the eighteenth or the first quarter of the nineteenth



Fig. 114—COMMUNION CHALICES

Except for the middle piece in the lower row, these are mainly late eighteenth and early nineteenth century examples.

century. The short-stemmed one in the centre, bottom row, however, is of a considerably earlier date. In Figure 115 is shown a mid-seventeenth century English chalice which bears one of the earliest marks on the existing London touchplates and is in the collection of Dr. Young, of Manchester. An identical example is in the de Navarro collection. One of a pair of fine English chalices in the collection of Major Thompson (*tempus* 1745) is illustrated in

Figure 116. Two more Scotch examples of the 1760 period are shown in Figures 117 and 118, the former bearing the date 1762 in the inscription. A late eighteenth century English chalice from the de Navarro collection is illustrated in Figure 119, whilst its Scotch contemporary, from the collection of Dr. Young, appears in Figure 120.

Patens again, and for a similar reason,



Fig. 115—CHALICE
(English)
Mid-seventeenth century.



Figs. 116 and 117—CHALICES
The first English, the second Scotch; both eighteenth century.

are a great rarity. It will be seen that a small one rests on the last-named chalice; and in Figure 121 I give an illustration of a most charming example from the collection of Walter Churche, Esq. This fine little piece, which has a beautifully cabled moulding around its

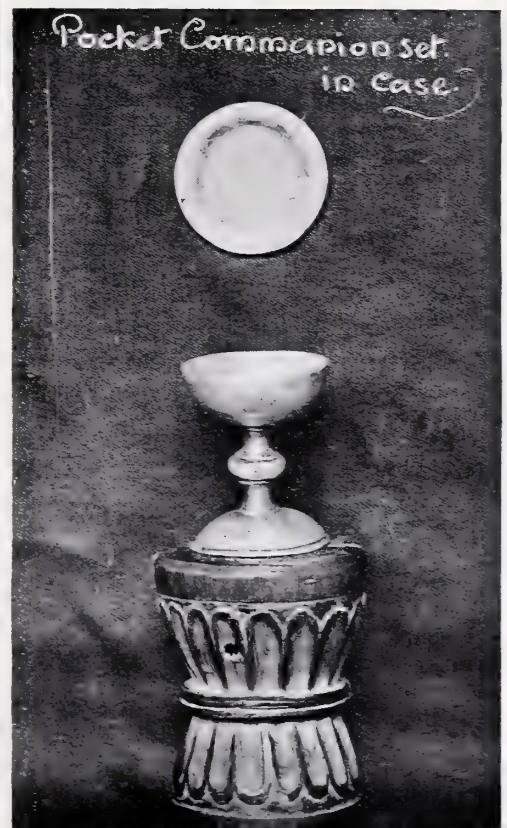


Fig. 113



Fig. 118 — CHALICE

lection. The one with the beaded decoration around the rim, foot and joining of foot and body, is of the William and Mary period; and the plainer one is some twenty to twenty-five years later.

These pieces, which are by no means common and are very eagerly sought for by collectors, seem to be a kind of natural dividing line between ecclesiastical pewter on the one hand, and domestic on the other; and, more often than

upper edge, bears the same mark as the two chalices referred to under Figure 115. Its total width is but seven and one-eighth inches, whereas it has a rim one and a half inches in width, which gives it a great dignity of proportion and makes it a very desirable possession, a point fully appreciated by its present genial owner.

Figures 122 and 123 show the upper and under sides respectively of two types of paten-plates* or tazza-plates, both of which are from examples in the Churcher col-



Fig. 120 — CHALICE

In this and in Figure 117 observe the decorative effect of handsome lettering well placed. The chalice is here shown surmounted by a small paten.

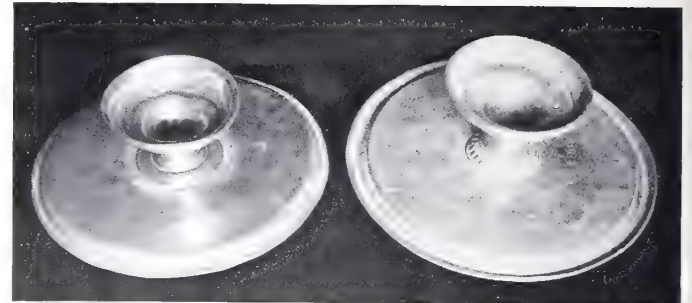
not, it is extremely difficult to know whether or not a piece should be classed as the one or the other. In case of doubt, however, it is always more honest of purpose to designate it as domestic than to weave around it a false halo of sacred association for the sake of creating an interest which the particular piece has never, and will never, deserve. * * *

Returning to domestic pewter, we will first give a thought or two to the various types of dishes and plates. Here let it be understood that the terms are not

*The paten is an elevated plate upon which is placed the Communion bread. The paten was sometimes made to fit the chalice, as a cover.



Fig. 119 — CHALICE



Figs. 122 and 123 — PATENS

Upper picture illustrates two examples, which below are exhibited in reverse. The more richly decorated of the two of the William and Mary period.

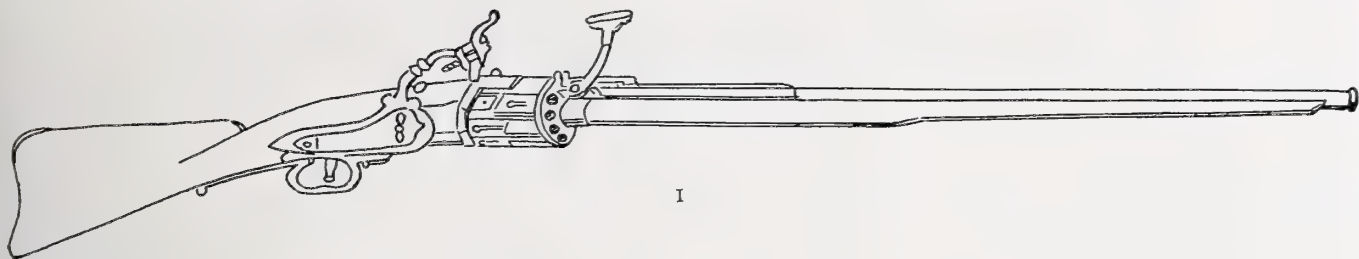
synonymous, as so many would seem to believe, from the frequency with which they are confounded. The plate, or trencher, was something less than ten inches in diameter. From it the food was actually consumed. On the larger dishes, or chargers, the various viands were carried to the dining-table. This distinction is worth remembering, as I know from personal experience, from a situation in which I once found myself. A friend, who shall be nameless, once asked me if I could obtain for him a few good ordinary plates to serve as background for smaller pieces. I procured a few for him only to discover that it was not plates which he required at all, but large dishes!

But the details of domestic pewter I shall have to reserve for a future instalment.

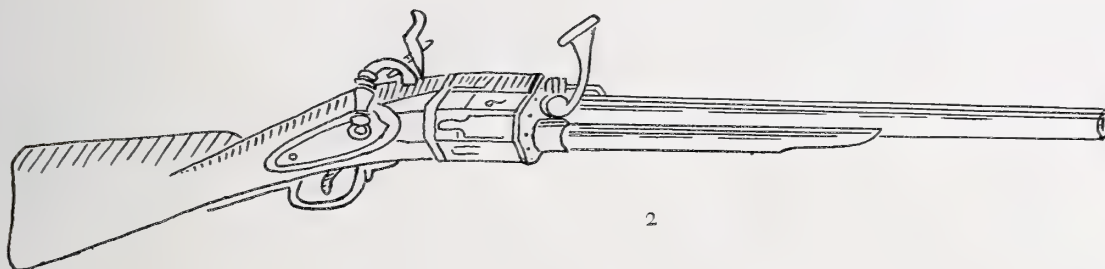


Fig. 121 — PATEN

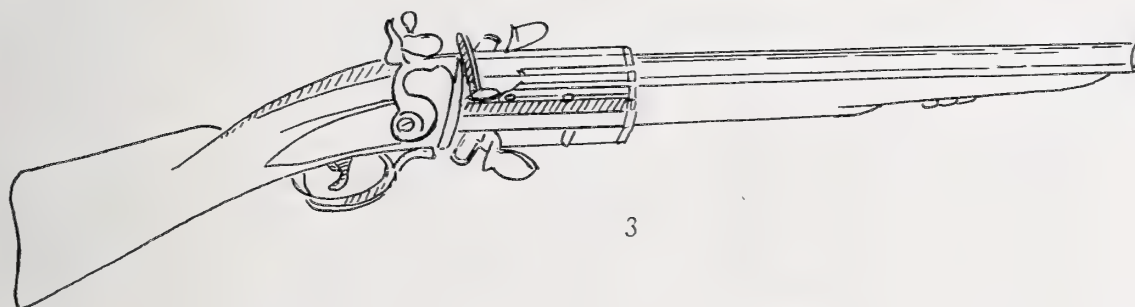
The wide rim gives this diminutive piece an unusual dignity of proportion. The cabled moulding suggests fine silver work.



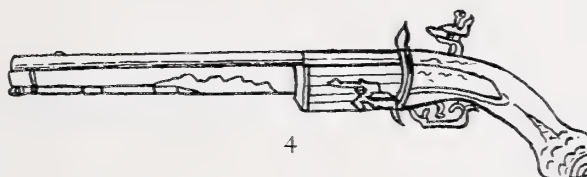
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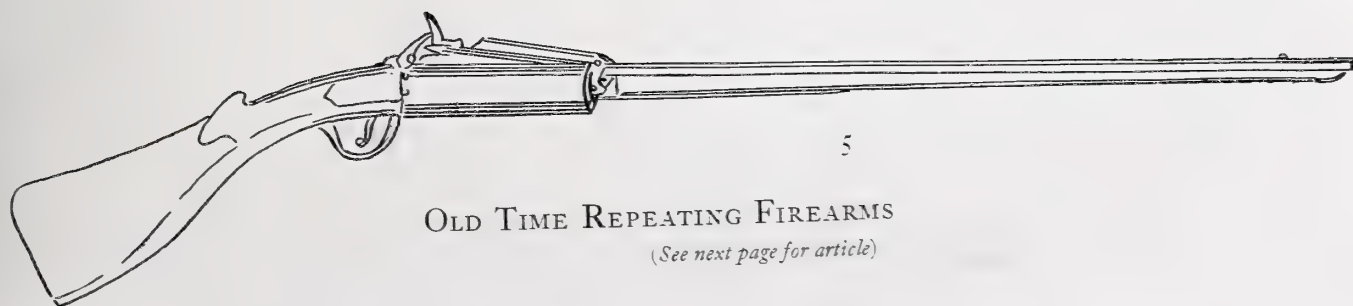
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OLD TIME REPEATING FIREARMS
(See next page for article)

The Antiquity of the Revolver

By LEWIS APPLETON BARKER

Sketches by the author

ALTHOUGH to Colonel Samuel Colt belongs the credit of perfecting the first practicable working revolver (in 1835-36) it would surprise the average person to know how old is the principle of a cylinder arranged to contain several loads, all to be fired successively through one barrel, or to be fired directly through several barrels. As is the case with virtually all pistols, or guns, with a cylinder for the purpose of firing more than one shot without reloading, made prior to the nineteenth century, the following eight examples are mainly individual, or freak guns, each made to order for its owner, and hence by no means illustrative of a type.

Number 1: A snaphaunce gun; that is, with the frizzen or battery—the contact of the flint with which causes the powder to ignite—separate from the sliding cover of the pan, and not also combining that office, as in the later and more familiar type properly termed a “flint-lock.” The cylinder contains eight charges, and is movable by hand when a little spring on top of the barrel is lifted up. By this means a fresh touch hole is brought under the hammer by removing the sliding cover.

This gun is of English make and dates from about 1630. The piece is approximately four feet in length. As this is the earliest form of the flint-lock (not including the use of a piece of flint in the jaws of a wheel-lock) it clearly indicates that the cylinder idea was practically coincidental with the flint-lock, in the mind of some person or persons, at least.

Number 2: A similar weapon of German manufacture; but shorter, and a hundred years later in date.

Number 3: Another, of German make, firing four shots. Each chamber in the cylinder has a separate frizzen, which acts also as a pan cover. Dates from about 1780.

Number 4: An English pistol, of about 1690. The cylinder contains but two shots, with a separate frizzen, which acts also as a pan cover, for each chamber, as in the foregoing.

Number 5: A most peculiar flint-lock gun, with a very long cylinder, containing six chambers. But one frizzen; calibre about .40. Probably made in America as early as 1650.

Number 6: Another, much shorter, with six chambers and but one frizzen. Barrel and cylinder are of brass. Marked, “John Daste, London”; probably between 1700 and 1725.

Number 7: The following is an example, which, if not, as is probable, of earlier date, is, at least, of earlier mechanism. For this is a six shot, revolving, match-lock gun, smooth bore; calibre, about .60. Made in India, probably about 1650.

Number 8: Another, four-chambered, with four covers to the flash pans, perhaps of the fifteenth or sixteenth century.

Number 9: Between 1836 and 1841, Samuel Colt manufactured a few hundred revolving rifles and carbines of ten different models, with varying calibres, and having both

seven and eight shots. In rapidity of firing, these excelled any other gun of the period, but besides being frail and complicated, were a subject of suspicion by most gunsmiths, whose knowledge was confined to flint-lock mechanisms.

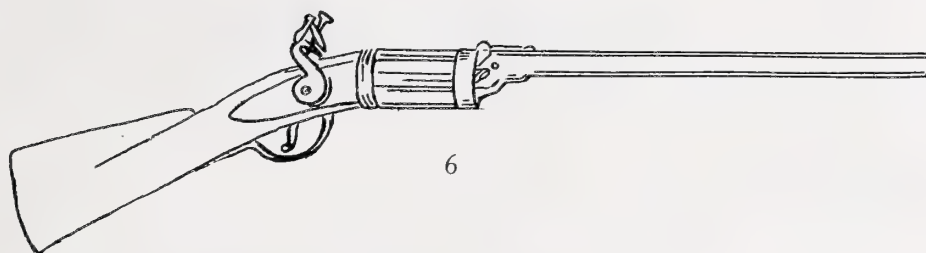
Number 10: But it was reserved for Colt to produce the first practical “revolver,” which he did in 1835-36, the company bearing his name continuing to perfect them to date. The great fault with all the preceding ones had been that, owing to the mode of ignition, (outside the chamber and cylinder), several or all of the chambers were apt to explode at one time. The invention, in 1807, by a Scotch clergyman named Forsyth, of what was the forerunner of the percussion cap made it possible, for the first time, to avoid all this.

But despite the obvious superiority of his weapon, Colt was destined to have difficulty in marketing it. Lack of appreciation of preparedness is not peculiar to our own time. Colt's first pattern, known now as the “Paterson Colt,” because manufactured in Paterson, New Jersey, had a folding trigger and no trigger guard. Not until shortly before the Civil War did he make a pistol with a frame over the cylinder.

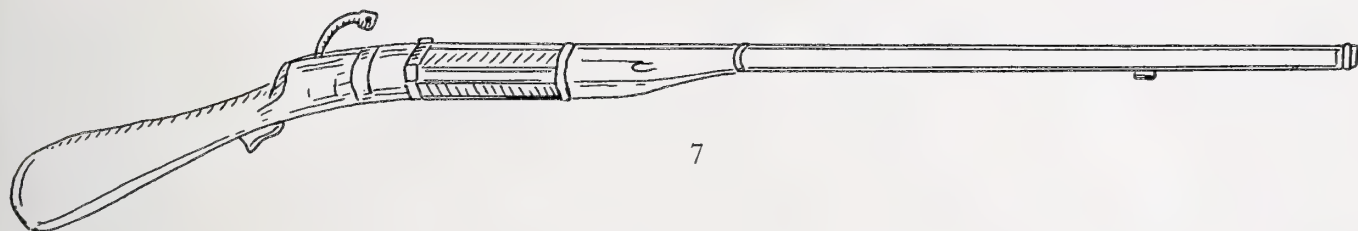
The majority of his first productions he sold in Texas, where a man realized the value of a dependable repeating small-arm. But a Board of Army Officers, in 1837, reported adversely upon it, alleging as their reasons, the expense, excessive weight, liability to simultaneous discharge, and the fact that flint arms were good enough, since foreign governments had not discarded them.

Finally, Colt succeeded in selling the government fifty carbines, which were used with great effect in the Seminole War, where the Indians attributed their rapid fire to magic. In 1839, being again unsuccessful in interesting the government, Colt was about to fail in business. Just then, however, the Mexican War intervened, and, at the advice of General Zachary Taylor, the government placed an order for one thousand revolvers, which so demonstrated their superiority that the future of the greatest revolver manufacturing plant in the world was made secure.

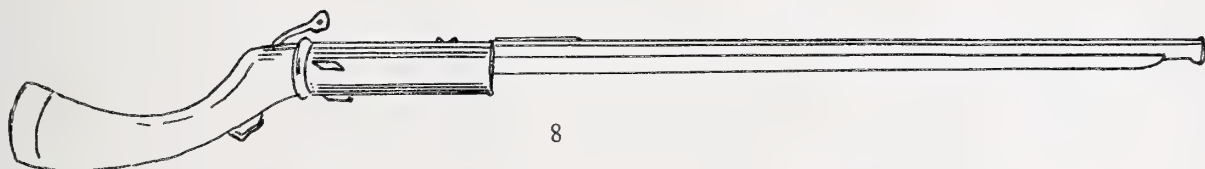
Number 11: Before Colt's time, Elisha Collier of Boston had made the most nearly successful cylinder pistol before the use of the percussion cap, and the only one to any extent resembling a modern revolver with the exception of the English pistol with the two chambered cylinder. Between 1800 and 1817 Collier invented a gun and a pistol which for a flint-lock did very well, indeed, but, owing to the expense of the production, he was obliged to find markets in England and France, his arms being used quite extensively in India and Africa, where the climate soon ruined them. This pistol had six chambers, and but one frizzen, the calibre being about .50. Later, up to 1850, this weapon was manufactured both in pill and cap locks. The illustration is from one of the extremely rare examples known to be in America.



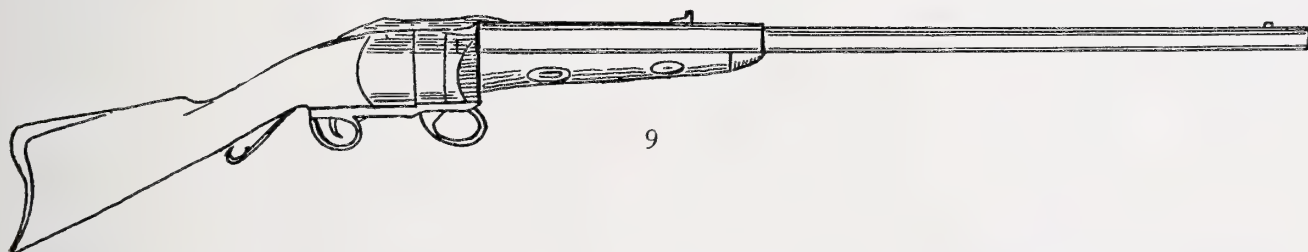
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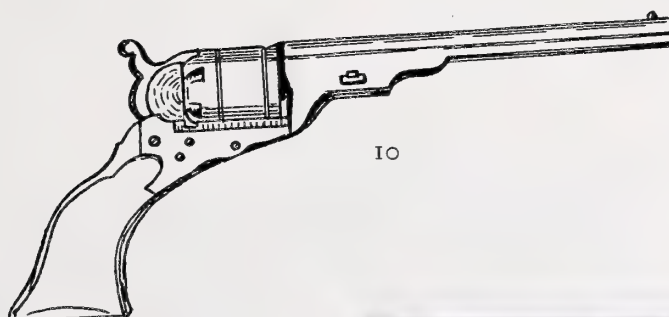
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OLD TIME REPEATING FIREARMS

Antiques Abroad

White China : Lustre : and Old Oak

By ARTHUR HAYDEN

LONDON: When the census comes to be taken of the works of art that have perished in the great earthquake in Japan, it will be found that, in addition to oriental treasures, a great many European masterpieces have been lost. Some of the wealthy Japanese collectors had long been gathering finely selected examples of modern western art. Mr. Frank Brangwyn, the English artist, had been consulted by one great connoisseur in Tokio as to his selection. In this man's collection alone it is known that several fine pieces of sculpture have been destroyed, including superb creations by that great French genius Rodin. The Barbizon school of painting, especially as typified by the delicacy of Corot with his misty greens and pearly greys, has always appealed to the highest Japanese taste. It is feared, therefore, that some exquisite canvases have been lost to the world forever.

And still fresh in memory is another great catastrophe equally distressing to lovers of art,—the great fire at Smyrna. That emporium of Eastern carpets which it had taken many years to collect, priceless productions from the looms in Persia and the Middle East—some of them centuries old—was reduced to a heap of smoking ruins. News is filtering through of the irreparable damage that was wantonly done at that time. I was recently shown a list of rare prayer rugs that, not long before the disaster, had been obtained after a series of adventures which had all the flavor of the Arabian Nights entertainments, and during which the European agent literally carried his life in his hands. But it was only a list,—East and West joined in a somewhat

soiled manuscript with descriptions in Arabic and a modern typewritten translation; and there were a few poor photographs. The head of the London firm,

with its agents in the East, exhibited this almost with tears, winding up with—"Lost in Smyrna. We can never again hope to see such examples. It was the greatest *coup* we had made in twenty-five years."

* * *

Official reports sometimes make piquant reading. That of the National Gallery of London, issued recently by the Trustees, has a poignant passage wherein it is regretfully recorded that the nation had to pay £15,000 for Van Dyck's portrait of *George and Francis Villiers* which is hung in the space vacated by Gainsborough's *Blue Boy* sold to America. Sixty-one years ago this same portrait changed ownership for the beggarly sum of thirty pounds! And that was just the year, by the way, when the Great Exhibition was held at the Crystal Palace in London for the promotion of the fine arts. Collectors then paid big prices for Landseer's dogs and similar animal studies. The anecdotal school of painters was *en évidence*. Mulready with his village children, Leslie with scenes from history or with fancy subjects,—but portraits by Van Dyck, Sir Joshua Reynolds, Gainsborough, Raeburn and the rest at that day were comparatively neglected. Mezzotints from Sir Joshua were thought even less of. What a grand time it must have been for a collector with prophetic instinct. It is only another way of saying that the connoisseur should be perspicacious enough to know that he should lay down wine for posterity.

* * *

China figures in white.—It has become quite noticeable of late that there is a growing demand for white porcelain figures. Possibly collectors have grown to demand something more varied than the enamel colors of the potter; and underglaze colors, by reason of the



JARDINIÈRE (Sèvres)
Painted by Sinsson. With panels, putti and flowers. Gilded on rose Pompadour ground.



SILVER LUSTRE FIGURE
By Wood & Caldwell, and dating from about 1800.

OAK TABLES
Lower, c. 1640.
Upper, c. 1680.

demands of his furnace, are even more limited. But there is, or should be, another reason why undecorated figures should be regarded as on a higher plane. Blemishes in potting or in moulding may be disguised by the application of color, just as fire cracks in the old chinas were concealed by having butterflies painted over them. It is a healthy sign if collectors demand white porcelain. The material requires high skill in modelling, from the potter. Color versus form has been a long-standing problem with artists. It had its struggle as between Chippendale, the inventor of graceful forms, and Chippendale with his woods of golden hue and his painted panels.

Staffordshire has produced some fine statuettes in white. One example, "The Boy James Watt and the Tea Kettle," where the youth made his first studies of steam, is a favorite of mine. In the early nineteenth century was produced the wonderful Parian ware by Messrs. Copeland, and similar ware by Messrs. Minton. The former firm, up to quite a late date, continued a gallery of delightful white porcelain figures, cupids and shepherdesses and pastoral subjects, with a body and glaze unequalled in England. These pieces were largely bought on the Continent and copied and became unrecognizable with an addition of colors.

The seated figure of a boy, here illustrated, is in silver lustre ware and bears an impressed mark *Wood and Caldwell*. This firm produced earthenware figures from about 1795 to 1810. The example illustrated dates from the neighborhood of 1800. It looks like a little silver statuette, and it is a pity that more of these silver lustre figures were not made. It has been found in black jasper, but no example has yet turned up in white.

* * *

The glories of Sèvres. Quite in the opposite direction are the productions of Sèvres, which exhibit color most lavishly. In the jardinière here illustrated the ground is a rose Pompadour, and the gilding is rich and ornate. The painting and decoration of this school of ceramists, with panels or reserves, follows certain great Chinese prototypes. Brilliantly painted bouquets of flowers are found on two

panels and on the other two are *putti* painted by Sins-son. The exquisite symmetry of this example, and its wealth of color, afford a direct contrast to figure work in white where neither color nor gilding is present. There is a set of dancing figures in Sèvres porcelain, made some twelve or fifteen years ago, which are quite Greek in their suggestion of movement and swaying draperies. I recently saw this set as a fine effect on a dinner table.

* * *

Old Oak. There is no love which lasts longer than the collector's love of old oak, fashioned say in the seventeenth century and belonging to what in England is termed the Jacobean period,—an era practically covering the Stuart period from James I (*Jacobus Rex*) to the beginning of the Queen Anne reign in the opening years of the eighteenth century.

In the two specimens illustrated, the larger or lower one is in date about 1640, and shows the older and coarser design with thicker legs and scratched decoration, probably indicating that it was made by some provincial maker removed from London influence. The upper table betrays more delicacy in its construction and its hexagonal panels and split spindle applied decoration surmounted by the stringing of beaded ornament, show the type of tables which, about 1680, were being used as sideboards. The unornamented legs at the back indicate that its place was against a wall.

* * *

What is coming into America. More art treasures, so says the United States Consul-General in London, have been sent from England this year than in the twenty years before 1914. The value of last year's shipments from England is declared to be £2,000,000. This is about £500,000 more than in 1921. At every important art sale, whether in London or in the provinces, it is said that there is a dealer acting on behalf of American clients. During the first six months of 1923 the value in art treasures totalled £750,000, and as the latter half of the year saw a greater number of visitors from America, later figures will considerably more than double this.



Books—Old and Rare

When and Why the Americans Give Thanks

By GEORGE H. SARGENT

OF COURSE, at this season of the year, one's thoughts naturally turn to Thanksgiving. *Naturally*, for do not proclamations, state and national, remind us of our blessings? That they also awaken suggestions of fierce contests on the football gridiron is merely incidental. But a student of history knows that the month of November is no more to be considered the special time of giving thanks than the month of April is (or was) considered a proper season for humiliation, fasting and prayer. There have been Thanksgiving days in every month of the year, at some period of the world's history; and many have been the times when the occasions which gave rise to proclamations of Thanksgiving by one nation were also the cause of humiliation, fasting and prayer to others.

We have come to look upon Thanksgiving Day as a purely American institution; perhaps correctly, for in no other country is it so regularly observed. Yet days of thanksgiving for victory were not unknown in Tudor times, and there were issued tickets of admission to St. Paul's on Thursday, July 7, 1814, "To Attend His Royal Highness the Prince Regent on the Solemn Occasion of Returning Thanks to Almighty God for the happy Restoration of Peace." This Thanksgiving Day was a truly British affair, in which the Napoleonic armies did not participate.

Collectors of broadsides generally have in their files some of these early Thanksgiving proclamations, which are of more than merely passing interest, for the reasons which have called for special and ceremonial giving of thanks unto the Lord are varied and often curious. The collector of Thanksgiving proclamations has an advantage over the book collector in that his collection takes up little room. Generally, too, the Thanksgiving proclamation, in its recital of joyful causes, is a contribution to the history of its time.

The first Thanksgiving Day at Plymouth has been pretty thoroughly "written up." No printed broadside proclamation of that happy event is known to be in existence, and Bradford's history refers to it only in the briefest way. The official fast day of 1623 was changed into one of thanksgiving by the coming of rain during the prayers. Gradually the custom arose of appointing a Thanksgiving day after each harvest, proclamations being issued by the governors of the New England states. The earliest one of these to be found in the large broadside collections of the Massachusetts Historical Society is that appointing June 29, 1676, to be day of solemn Thanksgiving, set forth under the heading: "At a Council, Held at Charlestown, June the 20th, 1676." (Fig. 1).

Early Thanksgiving proclamations, however, are of the utmost rarity. The proclamation of 1689, which appointed December 19 as the date, is known only by Bartholomew Green's bill for printing for the General Court of

Massachusetts "An Order for a Thanks-giving half a sheet," contained in the Massachusetts Archives. Fast Day proclamations of the seventeenth century, however, are less rare, and are to be found in several collections.

The victories in the French and Indian war, especially the taking of Quebec, gave cause to the Colonists of New England to celebrate Thanksgiving. Along the northern

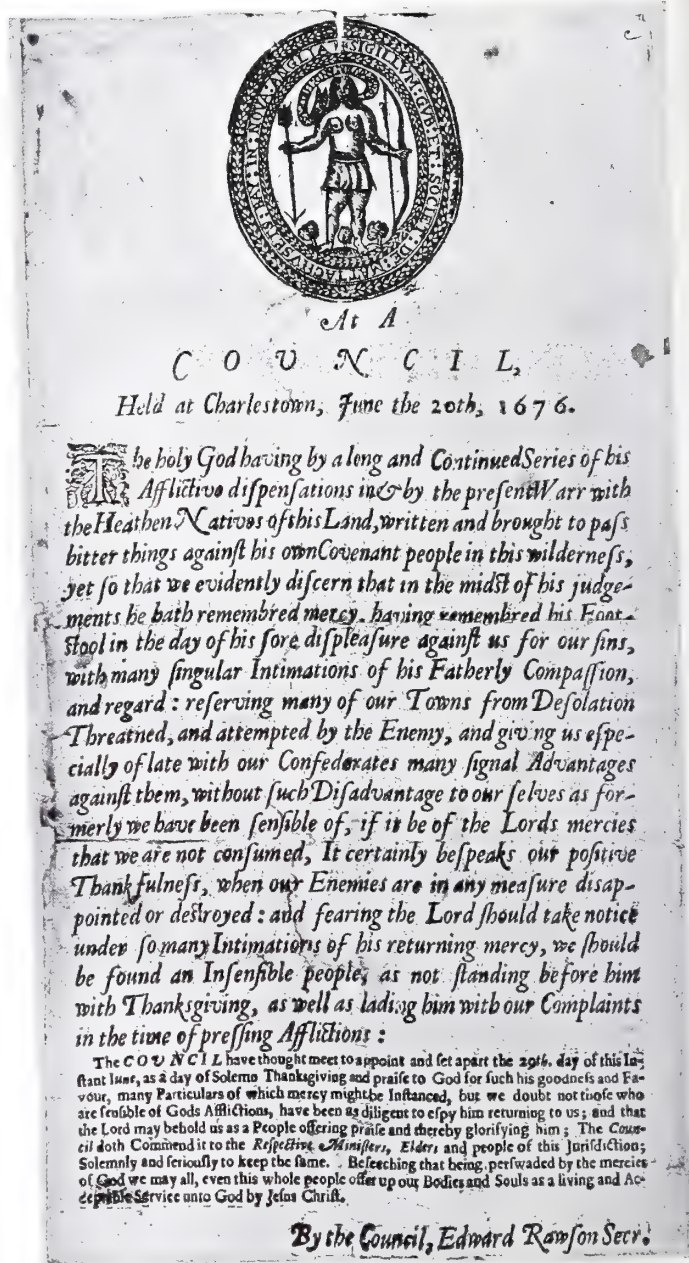


Fig. 1.—THE EARLIEST KNOWN PROCLAMATION OF THANKSGIVING Dating from 1676 and appointing June 29 of that year as a day of solemn Thanksgiving—an interesting example of Caslon typography—From the collections of the Massachusetts Historical Society: published through the courtesy of Worthington C. Ford.



Fig. 2—THE FOOD AND DRINK OF YESTERYEAR

Menu of an American Thanksgiving dinner in Paris following the Civil War. Reproduced primarily to serve as a substitute appetizer preliminary to the feasts of the present.

New England and New York frontiers the danger of invasion from the French territory was far from imaginary, especially with the Indian allies so near at hand. Stephen Hopkins, governor of the English Colony of Rhode Island and Providence Plantations, issued a Thanksgiving proclamation in 1759, which was printed by James Franklin at Newport. In this he recites the causes for thankfulness, citing with particularity the taking of Quebec; the reduction of the forts at Niagara, Ticonderoga and Crown Point, in America; and, in Europe, the victory of Prince Ferdinand of Brunswick at the Battle of Thornhausen and the destruction of the French fleet at Toulon by Admiral Boscawen "by which there is good reason to think the threatened invasion of Great Britain will be prevented." The inhabitants of the Colony were enjoined to "abstain from the servile Labor of their common callings, not dishonoring the Day by sordid Avarice, or sinful Vanity." There is no reference in this to football or other present-day diversions of Thanksgiving Day.

Thomas Pownall, "Captain-General and Commander in Chief, in and over His Majesty's Province of the Massachusetts Bay in New England and Vice-Admiral of the same," issued a Thanksgiving proclamation designating Thursday, the twenty-fifth day of October (1759) as Thanksgiving. This is notable as being the first proclamation issued by any governor of any of the Colonies declaring a day of public thanks for the surrender of Quebec. The Rhode Island proclamation called for the observance on November twenty-second, and doubtless was inspired by Pownall's action. The Massachusetts broadside is also notable for having the royal seal at its head, the arms being those of King George.

The days preceding the outbreak of the Revolution were parlous times for the Colonists, but the observance of Thanksgiving was kept up regardless of the clouds which overspread the country. In 1774 John Hancock, provincial governor of Massachusetts, issued a Thanksgiving proclamation, which is notable for its language, which was that of conciliation with the Crown which was so soon to declare him an outlaw. Hancock begins by summarizing the causes for a Thanksgiving Day, enumerating "the Continuance of the Gospel among us, and the smiles of Divine Providence upon us with regard to the Seasons of the Year, and the general Health which has been enjoyed; and in particular, from a Consideration of the Union which so remarkably prevails not only in this Province, but through the Continent at this alarming Crisis."

After setting Thursday, the fifteenth day of December as the date for Thanksgiving Day, Hancock urges prayer "that so God may be pleased to continue to us the Blessings we enjoy, and remove the Tokens of his Displeasure by causing Harmony and Union to be restored between Great Britain and these Colonies, that we may again rejoice in the Smiles of our Sovereign, and the Possession of those Privileges which have been transmitted to us, and have the hopeful Prospect that they shall be handed down intire to Posterity, under the Protestant Succession in the Illustrious House of Hanover." This was solemnly ordered by the Provincial Congress, which at the same time went on with its work of providing for the imminent struggle of the Colonies with the "Illustrious House of Hanover."

Washington recommended an observance of Thanksgiving Day after the adoption of the Constitution, one having been provided for annually by the Continental Congress. His example was occasionally but not regularly followed by succeeding Presidents, until Lincoln issued a proclamation for a national observance in 1863. Since then the day has become a national affair. The New England governors continued to issue their proclamations, and state proclamations by other states followed until the custom became general. These state proclamations today form an interesting and valuable collection of broadsides, though it is doubtful that many collectors keep up the practice of securing them as they are issued annually, in spite of their future worth as materials for history.

Although all the governors of the original thirteen states issued proclamations appointing a day of public thanksgiving for the success of the American arms and the acknowledgment of American independence in 1783, very few copies were printed in broadside form, and of these

all but a few must have been destroyed during the early days of the Republic. Charles Evans, in his *American Bibliography*, mentions only five issues, those by the United States government, and by the states of Massachusetts, Connecticut, Delaware and Pennsylvania; and of these he was able to locate but four copies in collections, two of which were the Connecticut issue and one each of Massachusetts and Pennsylvania. One has since been discovered, issued by William Livingston, governor of New Jersey, and printed at Trenton in 1873, appointing "the second Thursday of December next" for this Thanksgiving celebration. While slightly damaged by fire, it brought the high price of \$180, at an auction sale in New York in 1915.

The Thanksgiving proclamations which followed the close of the Civil War were of unusual variety and interest, although the occasion—the cessation of hostilities—was the same in all. President Lincoln issued the proclamation for the observance of the national holiday in 1863. Governors of the states followed suit. The proclamation of John A. Andrew, war governor of Massachusetts, quoted the President's proclamation in full and followed this with his own, appointing the same date, Thursday, August 6, 1863.

The post-bellum proclamations were issued by many governors, but few of them are now to be found. One of the most remarkable of these Thanksgiving celebrations was that of the Americans in Paris, Thursday evening, December 7, 1865. Of this there is no proclamation known, but the Committee of Arrangements subsequently published in Paris, in a pamphlet of thirty-four pages, an account of the celebration. It took the form of a dinner at the Grand Hotel, attended by 253 persons, the special guests of the

occasion being John Bigelow, Minister Plenipotentiary and Envoy Extraordinary of the United States at Paris; Major-General John M. Schofield of the U. S. Army; Brigadier-Generals W. Schofield and William M. Wherry, U. S. A., of General Schofield's staff; John G. Nicolay, United States Consul at Paris, and John Hay, First Secretary of Legation at Paris. The menu, printed in black and gold, showed what a difference existed between the cuisine of a French chef and the Thanksgiving dinner of the New England housewife. Certainly no such Thanksgiving dinner could be served today in the United States with the permission of Mr. Volstead. Hon. John Jay, a grandson of one of the signers of the treaty of Paris in 1783, was, fittingly, president. That account of the Paris Thanksgiving celebration is exceedingly rare, and very few copies of the menu probably reached this country.

Merely as a piece of thrift, it is well to preserve these old Thanksgiving proclamations. Surprising prices have been brought by some of them at auction sales, although the prices of the same item may vary greatly in different sales. Hancock's proclamation of 1774 brought \$104 in 1921. The Hancock proclamation of 1781 fetched \$180; while that of 1780, even though it contained a reference to the treason of Arnold, brought only \$22. John A. Andrew's proclamation of 1863 has a record of \$32.50 at auction sale, and those of the same period in other states have brought from five to forty dollars each. It is evident, therefore, that the Thanksgiving proclamation is not a handbill to be lightly thrown aside. If anything of the kind turns up antedating the proclamation of 1676, it very likely will bring a higher price than any that has yet been paid for these generally bad specimens of typography.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address Book Department

FRENCH FURNITURE UNDER LOUIS XIV: By Roger de Felice. One of the series of Little Books on French Furniture. New York: Frederick A. Stokes Company. 142 pages, with index; 85 illustrations. Price, \$1.60.

ONE could hardly overpraise this series of books on French furniture. For one thing, they are compact and inexpensive; for another, they are both well founded and well written; and, finally, their illustrations are really widely representative.

To most folk who have to derive their ideas at second or third hand, conceptions of French furniture and decoration have been too largely drawn from tawdry imitations of masterpieces devised for royalty. The comfortable bourgeoisie pieces, which satisfied the requirements of the lesser country chateaux and served sufficiently to adorn the dwellings of the lesser city merchants, have not often come to their attention. In the omission, they have really missed a delightful acquaintanceship.

The present book and its associate volumes will, however, go far toward making amends for this situation. The influence of the stupid king who, however, possessed a genius for magnificent dignity, it makes perfectly clear. At the same time, it illustrates the effect of that influence not alone as it was felt by designers and artisans who were purveyors to the court, but as it was diluted in many instances by provincial prejudice or by considerations of personal economy.

Out of the period and the domain of Louis XIV and the succeeding Regency came much of the influence which, in the late seventeenth century, and the early eighteenth, transformed Eng-

lish furniture from bulkiness and discomfort to grace and elegance. It is interesting to study the prototypes of later and more familiar forms among the eighty or more illustrations in this attractive and informing book.

THE LURE OF AMATEUR COLLECTING: By George Blake Dexter. Boston: Little Brown and Company; 185 pages with index; 18 illustrations. Price, \$3.00.

AS time passes, it seems to be more and more the custom for men and women who have led interesting lives to write of their experiences for the benefit of the stay-at-home. And such experiences! One may, if one wish, visit the courts of Europe with diplomats, hunt gorillas in Africa, or ants in Borneo, or collect antiques in dark corners of mysterious Italian towns. Perhaps the most entertaining among books of this sort are those which deal with the finding of antiques—the homely everyday experiences which befall the average collector.

Of books on collecting-in-general (as distinct from collecting-in-specific) the *Letters* of Horace Walpole have best stood the test of time, and are perhaps the most famous. The *Diary* of Lady Charlotte Schreiber comes a close second, and everyone knows the taste of the immortal Charles Lamb! Of the more modern—comparatively speaking—books, perhaps Virginia Robie's *The Quest of the Quaint* did most to interest and influence the general public of its time. Gardner Teall's *The Pleasures of Collecting* is also to be mentioned, not to speak of Alice Morse Earle's various publications on Colonial times and customs. Of the still more recent

books, the most popular, if one can judge from the sales records, is Alice Van Leer Carrick's *Collector's Luck*, of which, it is said, there have been more copies sold than of any other similar work. And now is added to this list one that is, in its own way, almost the most interesting, George Blake Dexter's *The Lure of Amateur Collecting*.

In most of the books dealing with the adventurous aspects of collecting, the subject is treated very similarly. The emphasis is laid on the joy of finding an unknown treasure, and on the acumen of the writer in recognizing and purchasing it. In this latest book, however, there is none of this: the narrative is more a record of incidents, which, willy nilly, fastened themselves on the author and his friends. Even given a love for collecting and the means whereby to satisfy it, the adventures in this little book would not fall to every man.

Who, for instance, would lend ten francs to a supposedly inveterate gambler, and receive in return an intaglio of priceless value? And who, years afterwards, would be arrested for having this intaglio in his possession, and would learn that the piece had been stolen by a kleptomaniac prince? And who would have a grandmother with a cousin who died leaving a house and contents which had not been touched for forty years? Which one among you has been entrapped by Neapolitan rogues and rescued by a quondam London waiter, who, (one supposes out of gratitude for former tips) reveals his identity as an Italian naval officer and presents you with an amber snuffbox? Not to commonplace collectors do such adventures fall. But to Mr. Dexter they are the everyday occurrence, and, as such, are treated with non-chalance.

If one were not aware of the circumstances, one would be inclined to scoff at *The Lure of Amateur Collecting*. It is almost a manual for the raconteur, a first aid to dinner conversation, a "breaker of ice," so full is it of entrancing and seemingly improbable yarns. And yet, at the end of each tale there is the laconic statement, "This piece is now in the Boston Museum of Fine Arts," or "the photograph of this piece is reproduced herewith," or "this is the nucleus of the collection at the Old State House"; and verification is not difficult.

Mr. Dexter is an indefatigable collector—of romance as well as of antiques—and if he occasionally allows errors to creep into his story, they are balanced by the skill with which it is told. *The Lure of Amateur Collecting* is not a handbook for the collector—it is the story of one man's adventures—and an entrancing story for the amateur—who, in response to its spell, will leave his chair by the fire and haunt the second hand shops, in the hope that he, too, may find a necklace with a black stone which will prove in due course, to be a pearl of immense value.

ENGLISH INTERIORS IN SMALLER HOUSES. 1660-1830: By M. Jourdain. New York: Charles Scribner's Sons, 184 pages with index; 179 illus. Price, \$10.00.

THE study of English Renaissance decoration is almost as necessary to the American student of architecture and decoration as it is to the native Englishman. Perhaps it is more so. The American has less opportunity to acquire his understanding by induction. Whatever his first-hand contacts with the style, or styles, they can hardly offer substitute for birth, breeding, and daily living in the midst of exemplifications of a splendid and still vital tradition.

M. Jourdain has already rendered a great service in the careful and scholarly *English Decoration and Furniture of the Late XVIII Century*. The present service is quite as great because, perhaps, more unusual. In illustrating a style, whether of architecture or of decoration, it is the obvious and the easy thing to fall back upon monumental examples. But this is not always most helpful. As M. Jourdain points out, treatises on the English Renaissance are largely "confined to work in great houses, carried out by architects of note," the tendency being "to pass over the simpler work

... of which a great quantity exists." From this tendency the present volume offers a pleasant departure.

The establishments selected are, however, by no means very diminutive, either in size or in elegance of appointment. Some of them are country houses, some town houses, in many instance almost palatial in their design, though restricted at least in area.

Interiors only are discussed, and these in terms of the decorative treatments of rooms, hallways and staircases and of the detailed elements entering into their embellishment.

During the century and a half covered, three styles may be distinguished; the late Stuart style, from the Restoration to about 1720, characterized by wood panelled walls and by ceilings of modelled plaster; the Palladian style, based on the dicta of the Vicenza architect Palladio, and characterized by massive pediments, heavy cornices, and strongly emphasized details; and, lastly, the lighter classic manner which becomes observable after the middle of the eighteenth century. This last style, based upon direct study of classic models,—particularly those unearthed in the eminently playful city of Pompeii,—is remarkable chiefly for its grace and delicacy. Of the three, the Stuart period is likely to prove most enduringly alluring, for it is the least self-conscious, the least troubled with philosophical bias, and, by far, the most homelike.

M. Jourdain's photographs are well chosen and well taken. They have been reproduced in liberal size and their message is reinforced with scale drawings. Some of the pictures may prove disconcerting to those laymen—and they are not few—who appear to believe that all the elements of decorating and furnishing in an old-time house must needs be contemporary with the house and hence with one another.

Some of the stateliest of these lesser English mansions betray evidences of some extraordinary inward "improvements" in fixed decorations; and they seem, furthermore, quite as liable to mobiliary solecisms as are mansions boasting less notable pedigrees. But whatever the illustrations of the book offer in the way of furniture is purely accidental or incidental, and is to be accepted as such.

A helpful feature of *English Interiors* is an arrangement of chapters which, after discussing the general aspects of the successive styles considered, devotes subsequent sections to analyses of room proportions, halls and passages, and to appropriate details of windows, stairways, walls, ceilings, doors and chimneypieces.

Altogether an invaluable book to architects and decorators; and a helpful book to the general student of household design.

Antiques in Lecture and Exhibition

ANTIQUES will gladly publish advance information of lectures and exhibitions in the field of its particular interest. Notice of such events should reach the editorial office, if possible, not later than the fifteenth of each month, for publication on the thirtieth.

EXHIBITIONS

October 20—December 1

WORCESTER, MASS.: Worcester Historical Society, loan exhibition of Sandwich glass from the collection of Mrs. Charles F. Hutchins.

LECTURES

BOSTON, MASS.:—Museum of Fine Arts—

Wednesday Conferences:—

Chinese and Japanese Art. Professor E. S. Morse, November

14. Mr. Kershaw, November 21. Miss Chapin, November

28. Fee, \$2.

Prints. Mr. Rossiter, December 5 and 12. Fee, \$1.

Classical Art. Dr. Caskey, January 9, 16, 23, 30, 1924. Fee, \$2.

Pictures. Mr. Hawes, February 6, 13. Fee, \$1.

Western Art. Sculpture. Mr. Gilman, February 20, 27.

Textiles: Mrs. Townsend, March 5. Other objects: Mr.

Hipkiss, March 12. Fee, \$2.

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1923

Egyptian Art. Mr. Sanborn, March 19, 26, and April 2 and 9. Fee, \$2.

Indian and Mohammedan Art. Dr. Coomaraswamy, April 16, 23, 30 and May 7. Fee, \$2.

The fee for the entire course is \$10—Admission by ticket obtainable from the Assistant in Instruction at the Museum.

NEW YORK, N. Y.:—*The Department of Fine Arts of New York University* is offering a series of courses in architecture, sculpture, painting, and the decorative arts, many of which are open to the public. Further information may be obtained from the University, Department of Fine Arts.

Auction Notes

CALENDAR

(Sales to be held at galleries unless otherwise noted)

- | | |
|--|---|
| NEW YORK:
<i>November 7, 8, 9, 10</i>
afternoons; | THE AMERICAN ART GALLERIES, 30 East 57th Street.
Collection of household furniture, tapestries, textiles, snuff boxes, watches and old lace, from the estates of Florence V. C. Parsons, John C. Lalor and others. View commences November 2. |
| <i>November 13</i>
afternoon | Furnishings, tapestries, rugs, etc., to close estate of William and Adelaide Barbour. Sale to be held at 11 West 53rd Street. View from November 12. |
| <i>November 15, 16, 17</i>
afternoons | Jacob Paxton Temple collection of Stiegel, Wistarburg, Sandwich and other early American glass. View commences November 10. |
| NEW YORK:
<i>October 29, 30, 31</i>
<i>November 1, 2, 3</i>
afternoons | THE ANDERSON GALLERIES, Park Avenue at 59th St.
Collection of early American furniture glass, pewter, chintz, etc. from the estate of William Whiting Nolen. |
| <i>November 5, 6, 7, 8, 9, 10</i>
afternoons | Spanish furniture and objects d'art from the stock of Mr. Luis Ruiz. |
| <i>November 7, 8</i>
evenings | Paintings and drawings from the estates of Dr. J. S. Converse, Dr. H. R. Purdy, and Daniel Cottier. |
| <i>November 12, 13, 14</i>
afternoons and evenings | Library of Mr. John Quinn. |
| <i>November 15</i>
afternoon | Hooked rugs from the collection of Mr. Caswell Barrie. |
| <i>November 15</i>
evening | English and French eighteenth century drawings, including some by Rowlandson, from the Sidney L. Phipson collection. |
| <i>November 16, 17</i>
afternoons | Early American furniture from the Jacob Margolis collection. |
| <i>November 19, 20</i>
evenings | Library from the estate of Mrs. Phoebe Boyle. |
| <i>November 19, 20, 21, 22,</i>
<i>23, 24</i>
afternoons | Furnishings, paintings, and objects d'art from the estate of William Rockefeller. |
| <i>November 21, 22</i>
evenings | Autograph collection of Mr. John B. Foley. |
| <i>November 26, 27, 28</i>
afternoons and evenings | Library of Mr. Frank L. Hadley. |
| <i>November 30, December 1</i>
afternoons and evening | Mohammedan objects d'art from the estate of Reiya Khan Monif. |
| <i>December 3, 4, 5, 6</i>
afternoons | Early American and English furniture, glass, mirrors, clocks, etc. from the collection of Mrs. R. G. Trask. |

OF much interest to collectors is the change of ownership in the American Art Galleries. On June 1, 1923, the American Art Association, Inc., purchased the interests of Thomas E. Kirby and Gustavus T. Kirby, partners doing business under the name of the American Art Association. The present concern is a corporation, the officers being as follows:—Courtland F. Bishop, president; Otto Bernet and Hirman H. Parke, vice-presidents; George M. Buckingham, treasurer. Mr. Bernet and Mr. Parke have, for many years, been associated with the Messrs. Kirby. The new organization has added experts in various lines, and has retained many of the older members of the staff. It fully expects to surpass the records of previous years.

Thomas E. Kirby is, it is said, now writing his memoirs of the long years spent in connection with the American Art Galleries. Although, his severance from the auction world marks the close of an interesting era, the American Art Galleries had already inaugurated the beginning of a new one in the construction of the up town sales and exhibition rooms.

The new season in Philadelphia has brought many changes. The Philadelphia Art Galleries have moved from Fifteenth and Chestnut Streets to 1924 Chestnut Street, where their facilities for handling public sales have been especially designed for the purposes to which they will be put.

The Philadelphia Antique Company has also changed its address from 633 Chestnut Street to the corner of Seventh and Chestnut Streets, where they have added extensively to their stock of antiques.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

88. W. E. McD., *New Jersey*, says, "I have a marine painting signed P. de Galse, can you tell me who he was and where he lived?"

Reference to various encyclopedias of painters fails to reveal his name. Does anyone know his history?



89. F. G. L., *New Hampshire*, sends a picture of a pitcher and asks what it is. The piece, reproduced herewith, is $5\frac{1}{2}$ inches high at the lip, and 6 1-8 inches at the handle, color, old ivory, texture similar to that of thin-skinned orange. The piece was purchased in Vermont.

Can anyone identify the maker of this piece?

90. G. H., *Ohio*, asks:

- Can you give date or maker's name of an amber bottle marked "Dr. C. W. Roback's Stomach Bitters, Cincinnati, Ohio"?
- Can you date, and give nationality, of a bronze bell, three and one-half inches high, in the shape of a small man smoking a water pipe, the bowl of which he holds in his right hand? The clappers are formed by his feet.
- Can you give date and maker of a set of willow plates marked with a double scroll, "Stoneware, R. H."?
- Date and maker of a set of plates in pale blue, marked "Ironstone," a scrolled design, and "Medici" and "V & Co." Also a diamond mark with figures and numbers.
- Date or kind of pitcher suggesting majolica, with a hunting scene of dogs, and a high, green glaze. Marked on bottom, "H. A." and "62½."
- Date or name of a pitcher which I believe is Lowestoft, white china, unmarked, straight sides, twisted handle, decoration of strawberry leaves and sprigs.
- Date and kind of ware of a pitcher of white, sketch enclosed.

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Wrought Iron A collection of rare, wrought iron, from the Peruzzi de Medici Collection, Florence, all of these specimens date before the end of sixteenth century, consisting of sconces, lilies of Florence, ornamental, hand-wrought nails, two stiaccis, scrolls, door knocker, keys, etc.,

Objects of Art Jewel coffer of notci wood with exquisite wrought iron bands, handle, lock and key, from the Peruzzi de Medici collection, date 1500. Polychrome Statue "Saint John, the Evangelist, holding chalice," French, first half fifteenth century, from the Frank Penfold collection.

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Perhaps I ought to stop having desirable antiques; or I might stop advertising. But either course would bring more disappointment than is caused by delayed shipments.

Will my clients, therefore, please accept my apologies and try to realize that I am doing my best under difficult conditions.

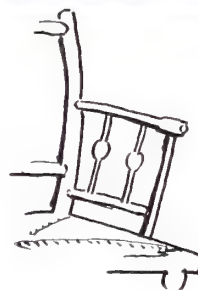
E. J. JOHNSON

WHITE RIVER JUNCTION

VERMONT

- (a) Dr. Roback's stomach bitters were dispensed in a bottle by a maker whom Van Rensselaer lists as unknown. See *Check List of Bottles & Flasks*, Stephen Van Rensselaer, number 220.
- (b) Sounds like one of the modern French "mediaeval" bronzes. A better guess might be made from examining the piece.
- (c) Nineteenth century ware of no great importance. Lists of makers of this more recent product are with difficulty available. But see Hodgson, *How to Identify Old China*, p. 47.
- (d) Another fanciful name for a nineteenth century pattern. Ironstone, though, usually associated with Mason's Ironstone, is a name applied to many kinds of sturdy crockery. The diamond shaped device is a British registry mark issued by the patent office. The number at the top indicates the class in respect of which the registration was effected. Numbers and letters in the various compartments indicate date of registration. Their meaning, however, is kept secret by the British patent office. Use of this mark begins about 1850.
- (e) Read, in *The Earthenware Collector*, p. 221, speaks of lustre in which relief portions were heightened by lustres of various kinds, and cites one marked example by Sewell and Donkin, St. Anthony's near Newcastle-upon-Tyne, established between 1780-90. The initials on the pitcher may be those of the decorator. At a guess, the pitcher may date 1790-1810. It may be later. There is no reliable information obtainable on dates of lustre ware.
- (f) So called Lowestoft china is generally oriental china. Most of that which we encounter probably dates from the third quarter of the eighteenth century. See *ANTIQUES* for June, 1922 (Vol. I, p. 252) *Lowestoft Porcelain*, by Frederick Litchfield. Description of piece indicates Chinese origin and date of about 1780-90.
- (g) Somewhere between 1800-1820 probably. Safely called Staffordshire.

91. F. A. P. F., *Massachusetts*, wishes to know the type of arms to use on a Sheraton settee of which a picture is enclosed.



The sketch herewith will indicate a suitable type of arm to use, the spindles being similar to those on the back of the settee rather than to those of the stretchers.

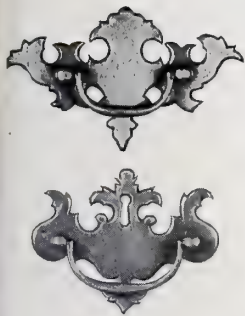
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(Signed) LAWRENCE E. SPIVAK, *Business Manager*.

Sworn to and subscribed before me this 26th day of September, 1923.

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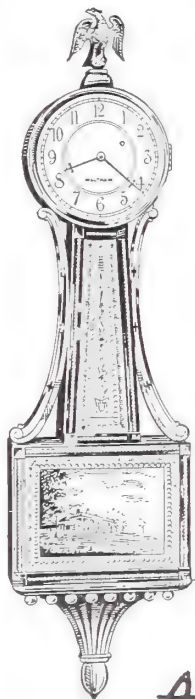
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What Next?

Why Books, of Course!

THE early bird is the one that catches the worm, and the early order brings the book in time for Christmas. Last year several people were disappointed because the books ordered arrived too late. In order to avoid this ANTIQUES is publishing below a list of the *newest* collector's books suitable for Christmas presents.

The Chintz Book \$5.00

MACIVER PERCIVAL

103 pages, 26 illustrations. A practical and readable account of the old fabrics which go so well with antique furniture.

Glass Making in England 10.00

HARRY J. POWELL

183 pages, 73 illustrations. The history of an ancient industry delightfully told by a manufacturer of glass. Reviewed in October ANTIQUES, p. 175.

Chats on Wedgwood Pottery 4.00

HARRY BANNARD

The latest book of this well-known series. It is a fascinating account of the wares of a famous potter.

The Bric-a-Brac Collector 3.00

H. W. LEWER AND MACIVER PERCIVAL

256 pages, 32 illustrations. Tells of a field of unexplored possibilities for those who really enjoy collecting. Reviewed in September ANTIQUES, p. 140.

The Lure of Amateur Collecting 3.00

GEORGE B. DEXTER

185 pages, 18 illustrations. A record of one man's romantic adventures in buying antiques. Reviewed on page 238 of this issue.

Historic Textile Fabrics 8.00

RICHARD GLAZIER

120 pages, 200 illustrations. A short history of the development of patterns in woven and printed materials.

Pique 7.50

HERBERT C. DENT

36 full page illustrations, and text describing the art of inlaying tortoise shell or ivory.

Colonial Lighting 7.50

ARTHUR H. HAYWARD

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English Interiors in Smaller Houses 10.00

M. JOURDAIN

184 pages, 179 illustrations. Decorative treatment of rooms, hallways and staircases as found in small houses in England. Reviewed on page 239 of this issue.

Chats on Old English Drawings 4.00

RANDALL DAVIES

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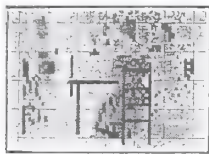
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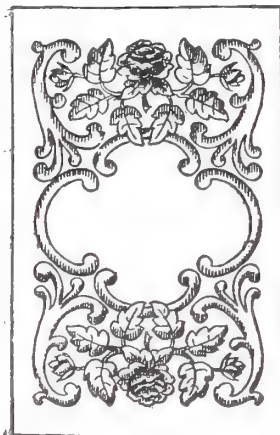
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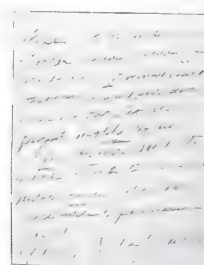
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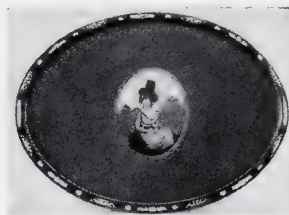
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COVERLETS, antiques, in perfect condition, double woven, dated and undated; patch quilts, unusual and well preserved. No. 349.

THREE-SHELL block-front lowboy, San Domingo mahogany, undoubtedly Goddard piece. Replica February ANTIQUES, Fig. I. Original condition. Photograph. No. 350.

SANDWICH TUMBLERS and goblets, large assortment. Tumblers \$1.50 each; goblets 35c. each. MARTHA DE HAAS REEVES, 1807 Ranstead Street, Philadelphia, Pa.

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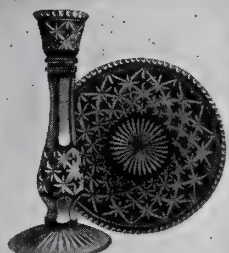
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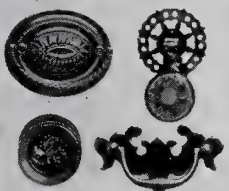
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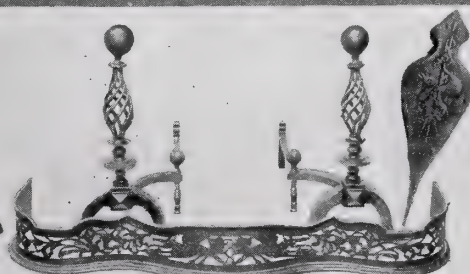
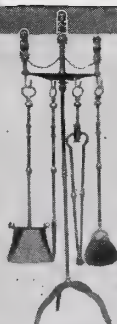
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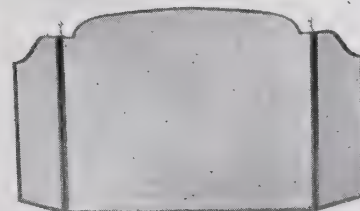
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The shortage in the issues for March, April, and May of Volume I, and of September, October, and November of Volume IV grows steadily more pressing.

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ANTIQUES

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ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume IV

DECEMBER, 1923

Number 6

The Editor's Attic

Persistently Antiquated

CHRISTMAS appears to be almost the only human institution capable of successfully withstanding the assaults of modernity. The fine identity of most festivals set apart for ceremonial public observance has a distressing way of fading with the passing of time, much as a fine color fades from a fabric. Holy days—except those specially cherished by denominational devotion—birthdays of national heroes, distinguished days set apart for the celebration of patriotic triumphs,—one and all tend to degenerate either into unwelcome disturbances to a productive routine or into individually exploited periods of play. Thus the solemnities of yesterday serve, often, to provide the amusing interludes of today.

This instability of character displayed by holidays in general is, perhaps, attributable to the motives underlying their establishment. Too many of them are created in response to transitory emotions and are continued by no more potent force than that of social inertia. They are, not infrequently, monuments erected by one generation in the hope, by such means, of perpetuating its own special aspirations and satisfactions in the minds of generations to come. Accepted as an almost inevitable heritage, such monuments become part of the decorative pattern of life, without, in any wise, affecting either its character or its occupations. They are as empty of vital symbolism as an Egyptian obelisk in a New York park.

Not so Christmas. Some outward aspects of the Day's observance may shift from century to century, but its spiritual essence remains unalterable. Christmas commemorates an event and an abiding influence. But, what is more, the aspirations which it symbolizes and the satisfactions which it implies are not the passing emotions of a single generation or of a thousand; they are one with that yearning and quenchless flame which man calls his soul.

Attack and Counter Attack

Nor cowardice but lack of space has been responsible for the suppression of the bombardment auspiciously begun as far back as July 20 by one of the Attic's friendliest of correspondents and most searching of critics. Note,

please, the absolutely perfect form with which the opening gun delivers its message; first a rumbling boom, followed instantly by a rising crescendo of paragraphs, which signalize the approach of an explosive projectile of magnitude. A shattering hit registers in the final interrogation. Here it comes! Look out!

"MAHOGANY: In 1774 Belvoir, on the Potomac, had an auction sale, Gen'l Washington—Colonel then, bought goods valued at 200 sterling. Among them, 'one mahogany shaving desk, one settee bed and furniture. four mahogany chairs, one mahogany chest of drawers, one mahogany sideboard(?)' and other pieces.

"*New York Gazette & Weekly Mercury*, 1774, advertises:—'Mahogany furniture, three elegant desks and bookcases, three dining tables, breakfast tables, setts of chairs. Made by Willett & Pearsey, cabinet and chair makers, at the Sign of the Clothes Presse, nearly opposite the Oswego market at the end of Maiden Lane.'

"In second edition of *Journeyman's Cabinet & Chairmakers Philadelphia Book of Prices*, published 1795, are given the prices for local furniture makers. Mahogany specified: 'A plain mahogany high post bedstead, £1.4.6. A plain sofa six feet long with six legs, fast back and no low rails, £1.8.0' [Enough mahogany to make it almost as cheap as poplar!] Peter Faneuil's inventory, filed 1742, mentions, 'one large oval mahogany table, 12 carved vineered chairs and couch £105.'

"In 1729 Governor Burnet of New York and Massachusetts died. He owned 12 tables and 70 chairs. Two of these chairs are in Yale University Library. They are of mahogany, beautifully carved.

"Why say in July *ANTIQUES*, p. 12, 'Mahogany was not in common use when this table was made?'"

For such a letter the Attic returns most devout thanks. It is healthful to be called to account for statements, be they right or wrong. It is delightful to have reproof so tellingly administered. If the Attic were a school room, instead of an equally appropriate abiding place of pedagogues, its class in rhetoric would have to learn the whole document word for word.

But what of the table cited in the July number? Not very much after all. It is supposed to have belonged to the father of Benjamin Franklin. And Benjamin himself is credited, as a child, with having stuck his active chin over the board at meal times. Even then, the table must have been an old one; for it is a gateleg with strongly individualized turnings and Spanish feet. The piece may well date from as early as 1690. It can hardly have been made later than 1720.

*Vol. IV, p. 12.



Figs. 1, 2, and 3 — SOUTHERN HITCHCOCK TYPES

These chairs may, perhaps, be classified as Hitchcock; the term "painted Empire" would appear more applicable to all chairs of the genus.

By the latter date mahogany was, of course, in use as a cabinet wood. That it was in *common* use seems, from available evidence, extremely doubtful. By 1745, however, in England mahogany had quite superseded walnut.* The original statement, therefore, appears to have been well founded. Not a very energetic reply, this, on the part of the defending batteries. In fact, it is no reply at all; it is a flag of truce. The contending parties should now be ready to retire from their respective positions and to arrange a treaty of peace and amity, if either believed that friendship could survive the process of negotiation.

The Name Without the Handiwork

THE brief story and analysis of the Hitchcock chair in *ANTIQUES* for August makes fairly evident the fact that, as applied to chairs, the name Hitchcock must be accepted as designating a general type and not the product, or even the specific design, of a single individual or a single factory. The chairs which Lambert Hitchcock and his partner and successor Alford turned out differ, apparently in several details, from the Robertville type. Again different is the graceful form and exceptional workmanship of the chair with the cut-out slat, here illustrated. (Fig. 4). This chair, formerly in the Webber collection in Boston, is somewhat similar to that illustrated in Figure 10 of the article on Hitchcock, yet it seems to display considerably more finesse in proportions and in workmanship.

Perhaps equally classifiable in the Hitchcock genus, yet markedly different from their New England contemporaries, are various painted chairs from the South. Three characteristic examples are here illustrated by courtesy of Mrs. Madaline Jordan of Washington, D. C. The first of the group (Fig. 1), is much closer to the typical Hitchcock

form than are the other two. The treatment of the rush seat is quite true to type. The stiles of the back seem to maintain a similar tradition. But the rear legs, which appear to be extensions of the stiles; the front stretcher, with its reminiscence of the Sheraton fancy chair; and, most particularly, the wide rail across the back, and the shaped splat joining it with the slat below, distinguish it completely from any known Hitchcock creation. It was found in Virginia; though the fact by no means proves a Virginia origin.

The other two chairs (Figs. 2 and 3) both from southern Maryland, exhibit a heavy seat framing, which curves up to a joining with the posts in a manner apparently confined to southern furniture. The resultant effect is one of sturdy massiveness rather than of grace. The legs of these chairs might have derived their contours in Connecticut, but the turned posts of their backs and the broad rails across their tops permit of no confusion as to origins in general.

For any satisfactory assurance as to the sources of such early American chair designs, even where for convenience they are credited to Hitchcock or to some one else, we must probably go back to English pattern books and to English furniture. That Sheraton's latest drawings were influential in affecting American styles seems doubtful. The work of the London designer and cabinet maker George Smith, who, about 1805, produced a book of designs, is more likely to have set the fashion which, with many and various changes and amplifications, we find flourishing ten or fifteen years later in America.*

Then, too, the direct contributions of French designers to American modes in furniture during the early days of the nineteenth century may have been more considerable than is usually realized.

*For examples of the designs of Smith and his contemporaries, see *ANTIQUES*, for April, 1923 (Vol. III, pp. 170-172). In these the germ of the styles here illustrated is clearly apparent. In Lockwood's *Colonial Furniture*, Vol. II, p. 125, fig. 615, appears a Southern painted chair with heavily fluted legs.

*R. W. Symonds in *ANTIQUES* for June, 1923 (Vol. III, p. 267).

Gordon B. Purdy, Potter

THE COVER of *ANTIQUES* for July of this year bore the picture of a stoneware water cooler, decorated in blue, and stamped with the name of its maker, G. Purdy, of Atwater, Ohio. At the time of publishing the picture, little or no material concerning Purdy was at hand beyond that which, based on some general information supplied by F. G. Needham, postmaster at Atwater, was used in the editorial comment. Quite recently, however, *ANTIQUES* has had the pleasure of making contact with Thomas C. Purdy, son of G. Purdy, the potter, and now—in his eighty-fourth year—a resident of Malden, Massachusetts. From him the following information has been derived.

G. Purdy, more properly Gordon B. Purdy, the potter, was born in, or near, Rutland, Vermont. The exact year is not known to his son. It appears to have been either 1798 or 1800. The potter's trade he probably learned in Rutland, where he and his brother Fitch both took up the business. About 1835, the two brothers migrated to Zanesville, Ohio; but soon after, discovering good clay in Summit County, near Akron, they proceeded to Mogadore, a village near the line between Summit and Portage Counties, in a region already well occupied by potteries.

At some period, not recalled, the brother Fitch drops out of the picture, and Gordon Purdy is discovered at Atwater, a community situated somewhat to the southeast of Mogadore and offering, in addition to satisfactory clay, a strategic location on the Cleveland and Pittsburg Railway. Here was developed a good-sized factory in which was produced a considerable variety of milk pans, butter jars, jugs and other gray stoneware. No red ware was produced.

The Influence of Foreign Artisans

Concerning the water cooler above mentioned, the present Mr. Purdy has no detailed information to impart beyond the fact that it is to be classed as a specimen piece and hence a thing apart from the standard utilitarian products of the pottery. He is inclined to give it a date nearer to 1862 than 1850. If he is correct, the number of stars on the flags is of no significance.

"I recall," he writes, "the fact that my father had in his employ a German, who had worked in the German potteries as well as in some of the fine ware shops in France. The ornamental work on the jug must have been done by this man; but I was away in the army and did not know much about it." The elder Purdy was, it further appears, considerably interested in the work of this nameless foreign artisan, who produced some additional special or fancy pieces. Of the other employees of the pottery it is observed that a number of them were Germans.

Toward the close of his life Gordon Purdy moved from Atwater to Salem, Ohio, where he purchased a small pottery. Already the business of making pans, crocks and jugs of stoneware was beginning to decline. The triumph of sanitation over art was under way. The later product of the Salem pottery consisted, almost exclusively, of sewer and drainage tile!

Gordon Purdy died in Salem at the age of sixty-five or

sixty-seven years. Of the exact span of his life or of most of its details, the son is uncertain. Hence this biographical sketch is offered in broadest outline only, just as it comes undocumented from the recollections of an aged man, most of whose life has been spent in varied activities far removed from the clay pits of Ohio. But the recording is worth while. Details to fill the gaps may come later.

The Subtlest Flattery

The choice of some antique token as a gift to a friend conveys more than the mere evidence of kindly remembrance. It is, indeed, the subtlest form of flattery, implying, as it does, a deliberate and careful selection of the appropriate gift and therewith a belief in the recipient's powers of discriminating appreciation.



Fig. 4—HITCHCOCK TYPE (probably not by Hitchcock)

Painted to imitate dark rosewood, and stencilled in gold. The graceful cutting of the back slat and the richness of the design of the cornucopias and fruit which decorate it are especially noteworthy. The reeded tapering legs, slightly splayed, are characteristic.

Did England Originate Modern Lustre?

Informal Notes on Some Italian Examples

By HOMER EATON KEYES

DID modern lustred earthenware, as we understand the term, originate in England, as most of us have believed; or must the credit for its invention

(though not of its fullest exploitation,) now be awarded to Italy?* A year ago the question would have elicited either a derisive or a contemptuous answer. To England, of course, the glory, — such as it is. Whoever heard of any other modern lustre than English lustre? Was it not Josiah Wedgwood who, somewhere about 1776, came into possession of a formula for making and applying metallic glazes to earthenware; and was he not, further, a pioneer in using the newly identified element platinum for this purpose?†

Quite recently, however, there has begun to accumulate evidence which suggests that this easy answer may not be entirely correct. Yet so fragmentary is this evidence, and so far from being conclusive that it is not to be confused with proof or even with an attempt at proof. Some elements of it, indeed, seem so slight as to prompt query as to whether their publication at the present time is really justified.

There are, however, two methods of approaching scholarly discovery. One is to keep both the quest and the aids to it deeply secret until the goal appears to have been achieved. At such time, announcement of the tidings of success

stimulates in the discoverer a pleasurable excitement and gains for him a measure of conspicuity. Yet, simultaneously, it presents the drawback of inviting the slings and brickbats of destructive criticism. A solemn declaration to the effect that half the world's accepted Raphaels were really turned out by James Montgomery Flagg might cause quite a newspaper stir, but its probable functioning as an enhancer of reputation appears more than dubious.

Open discoveries openly arrived at, on the other hand, offer the strategic value of gathering authority as they gradually unfold. Being impossible of complete achievement without coöperation from many sources, they are quite certain to be done for about as early as begun, or else to evolve genially as a kind of community enterprise assured of general and evident acceptance.

The material on Italian lustre here published is offered in conformity with the requirements of this second method. It constitutes an invitation, not a challenge. If it is both fragmentary and inconclusive, that very circumstance constitutes its own excuse. Record-

ed evidence often exercises a peculiar magnetic influence upon other evidence which is still fluid and unsubstantial, attracting it, at times, from unimagined hiding places, and grappling it either for destruction or for affirmation. Hence the following:—

The Art Institute of Chicago has recently received from Miss Kate S. Buckingham, of Chicago, the gift of seven



Fig. 1 — SURTABLE OR CENTERPIECE

Silver lustre pattern on mellow white ground. Nine separate pieces enter into the construction of this terraced table decoration. Height, 16 inches, greatest diameter, 12 inches. Impressed with the mark G. G. (Giorgio Giustiniani).

*Consideration of the majolicas of Gubbio, and iridescent faïence of southern Europe, produced from the fourteenth century on, has no present place or part in this discussion. Later on, perhaps, it may.

†See *Chats on Old Earthenware*, by Arthur Hayden, p. 427.



Fig. 2 — SMALL COFFEE SET

Silver lustre pattern on mellow white ground. The sparkling brilliancy of the lustre pattern suggests the same authorship as that of Figure 1. Approximate height, cup and saucer 2½ inches, pot, 5 inches, bowl, 4½ inches.

lots—consisting of ten examples—of cream glazed earthenware decorated in silver lustre. These pieces will supplement the extraordinary collection of English lustreware which, within the past two years, has come to the Institute by bequest of the late Miss Maude Buckingham, sister of the present donor. The fifteen pieces under immediate discussion were gathered from different private sources in Italy by Edward Crowninshield, of Stockbridge, Massachusetts, who spent no inconsiderable part of several visits to Italy in hunting them out.* All of these pieces are of fine earthenware. With one exception they are covered with a mellow white glaze—cream color is almost too strong a term for it—and decorated with silhouette patterns in silver lustre. The exception consists of a cup and saucer with full overlay of silver.

The choicest piece in the collection is the one which gives evidence of being the oldest. This is a *surtable*, or centre piece, approximately eighteen inches high, and consisting of a series of dishes, of graduated size, placed one above another and surmounted by an urn of classic form. The entire edifice, which is made up of some nine separate parts, is held together by a metal rod passing through the centre from top to bottom.

A cunning bit of workmanship this, both in the potting of diverse sizes so as to ensure a perfect joining where they are fitted together, and in the modulating of forms and dimensions so as perfectly to avoid monotony on the one hand while dodging its opposite extreme, exaggeration, on

the other. The glazing is a rich white. The decorative overlay consists of a scale pattern, which covers a considerable part of the surface, but which is relieved by wide spaces of untroubled glaze and by bands of varying width, some of flat lustre, some consisting of a laurel wreath of silver silhouetted against the light ground-surface.

The first impression which the piece conveys is that of extreme neatness. The dish forms are clear-cut, almost sharp in outline, and are quite devoid of any relief decoration beyond a light but perfectly moulded bead edging on the lip of the finial urn and encircling several of the lower supports. A similar neatness characterizes the application of the silver pattern. It is quite flawless. Even the most delicate tracery of leaf and stem and the outlines of overlapping scales show, keen-edged, against the mellow white glaze.

Here, beyond doubt, we encounter a mastery of technical handling impossible to anyone lacking—even in slightest degree—full acquaintance with the capabilities of his materials and long practice in their use. It would, further, be easy to write a chapter on the quality of the decoration alone: the restraint in the use of the scale pattern, the crispness and brilliancy of effect achieved by varying the width of bands of white glaze and of lustre, and by introducing the sparkling play of light and dark with the formalized wreath of laurel.

This *surtable* may be of the early nineteenth century, and of the Empire period, but in its general character, its calm restraint, its chaste aloofness, yet withal its trim



Fig. 3 — CUP AND SAUCER (one of a pair)

Both cup and saucer rimmed with old blue, rest of pattern in silver lustre. Height of cup, 2½ inches. Attributed to Giorgio Giustiniani.



Fig. 4 — COVERED BOWL

Festoons in silver lustre on white ground. Swan touched with patches of silver lustre, handles of bowl similarly treated. Height of bowl, 6½ inches, diameter 7¾ inches. Marked F. D. V. (impressed).

*In transferring the lustre, Mr. Crowninshield reserved the right of first publication concerning it. The present article has his authorization, and is illustrated with photographs taken under his supervision and courteously supplied by him.

smartness, it belongs in the era of *Louis Seize*. The piece is marked on the bottom with the initials G. G. (impressed) and is attributed to Giorgio Giustiniani.

Two other groups in the collection are attributed to the elder Giustiniani, a tiny coffee set, consisting of pot, sugar bowl, creamer, a cup and saucer, clearly of Empire design; and a separate pair of small cups and saucers. While obviously less impressive than the centerpiece, these various examples are quite similar to it in quality and color of glaze, and exhibit a similar sparkling effect of decoration, achieved by a skillful use of graduated lines so disposed as to produce a silver silhouette on a creamy ground.

The remaining examples of the collection, while technically excellent both in potting and in application of decorative features, carry a somewhat less inescapable impression of mastery.

A covered bowl, surmounted by a swan, exhibits a fairly conventional decoration of festoons, in silver silhouette. (Fig. 4). The feathers of the swan's wings and tail are neatly touched with silver, and the neck and head are completely covered with the metallic overlay. The handles of the bowl, again, are illuminated with patches of silver. There is much in this design to remind of the "cottage china" of Bristol and Leeds, though the materials and methods are, of course, quite different, and the form of the bowl is quite essentially Italian. Mr. Crowninshield has attributed this example to Giustiniani the younger because of the impressed mark *F. D. V.* (*Figlio del vecchio*).*

This example seems to afford a satisfactory basis for attributing an urn of classic design, decorated again with festoons. (Fig. 5). These, however, are finer in drawing and more elegant in placement than is the patterning of the bowl. A coffee pot, showing a silver monogram in a silver wreath is also attributed to the younger Giustiniani: so, too, are a cup and saucer completely overlaid with silver. Of these latter examples the coffee pot, as its form and decoration both attest, is probably the latest. The sparkle and brilliancy of the earlier patterns here gives way to a coarser silhouette in which interest of outline is sacrificed to mass of metal.

Though a considerable interval of years would have to be

recognized as occurring between the making of the *surtable*, here discussed, and the production of the more recent coffee pot, there is little or nothing in the appearance of these pieces or in that of the intermediate examples, to serve in establishing indisputable dates. The only safe conclusion which we may draw from them is that, in Italy, during the early years of the nineteenth century, silver lustre ware was produced of such excellence in design and finish as to indicate complete familiarity with its finer capabilities.

Now for a look at the documents in the case. During the course of collecting and studying his pieces, Mr. Crowninshield sought information from a variety of sources, including a number of museum directors. In addition he had digests made of the available Italian literature on the subject, though without notation of their identity. The result of a good deal of effort, however, is a very small modicum of information, to the following effect.

The Giustiniani, father and son, were Neapolitans, both of whom were connected with the famous Capo di Monte ceramic factory of Naples. This factory, founded in 1736 by Charles of Bourbon, King of the two Sicilies, while primarily renowned for its porcelain, likewise produced quantities of earthenware for a more general market. When Charles became King of Spain, in 1759, he took many of his best workmen with him and set up a new factory in the latter country. With its judicious royal patronage withdrawn, the Capo di Monte factory diminished in importance. In 1821 the furnaces were abandoned. Among the notable artists of the Capo di Monte works were the Giustiniani. There appears to be a legend to the effect that at one time Napoleon sought, in vain, to tempt the head of the family to leave Naples and take up a position at the royal factory of Sèvres.

In this there is nothing whatever upon which to hang dates. If the elder Giustiniani was invited to Sèvres by Napoleon, we may hazard the conclusion that he was still living after Bonaparte had become Emperor. But the story may quite well be apocryphal. So we are driven further afield for such shreds and scraps of information as we may piece together as the basis for a connected discussion.

In this search we first encounter M. L. Solon's *Italian*



Fig. 5 — VASE WITH MEDUSA HEADS
Pattern in silver lustre on white. Attributed to the younger Giustiniani.

*Solon, *Italian Majolica*, p. 187, however, speaks of the minor Neapolitan establishment of "Delle Vecchio."

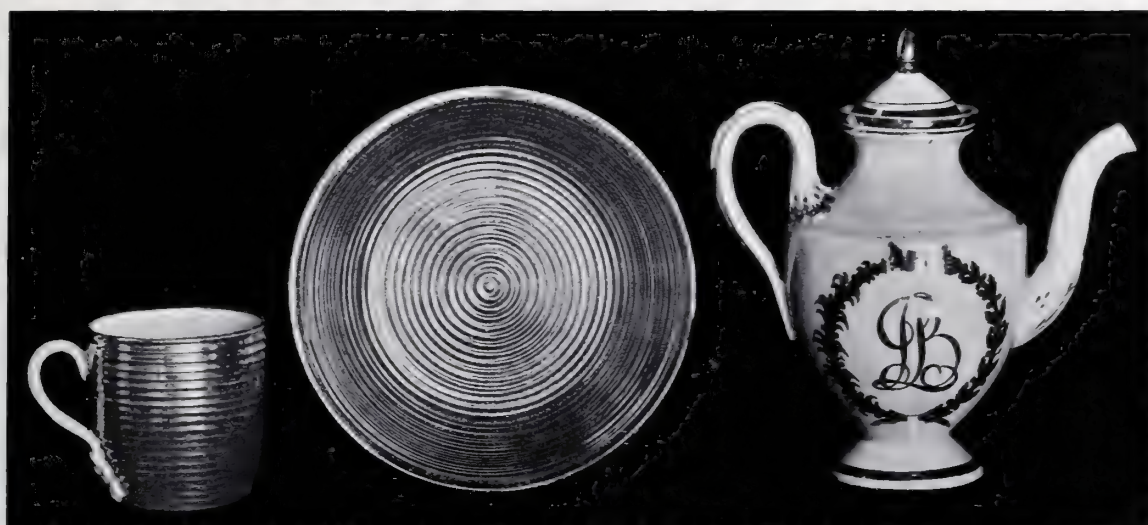


Fig. 6 — CUP AND SAUCER: COFFEE POT

Outside of cup, except handle, coated with silver lustre. Saucer similarly treated. Coffee pot shows pattern of silver lustre, with touches of lustre on handle and spout. Height of pot 6¼ inches.

Majolica. Here we learn that, in 1760, Nicola Giustiniani of Cerreto put himself at the head of a spacious and well equipped majolica works in Naples. Perhaps Mr. Solon is in error here.* Nicola may have been the son of Giorgio, the notable master. Giorgio is, therefore, the more likely to have been recorded as the head of an establishment (1760 is the date cited, in a note from Mr. Crowninshield, as that on which the Giustiniani left Capo di Monte and began work on their own account).

We find mention of Giustiniani, again, in Chaffers, *Marks on Pottery and Porcelain*,† where we learn that Giustiniani issued from the school of Francesco Saverio Grue of Castelli. Though Chaffers does not reveal the source of this notation, his statement opens up an extraordinarily promising field for investigation.

But, whatever the local fame of the Giustiniani in and about Naples, the family of Grue of Castelli appears to have produced the most notable group of contributors to the science and art of ceramics of whom Italy can boast. In successive generations of this family seems to have survived much of that extraordinary quality of many-sided creative power and tireless capacity for investigation which characterized the great geniuses of the earlier days of the Renaissance. There is no opportunity here to rehearse the history of the Grues. Suffice it that Solon informs us that Anastasio Grue, of Castelli, who was born in 1691 and died in 1734, "turned his attention to gilding on enamelled ware, invented a new process and practised it with great ability." What was the nature of the new process we are at present unable to state. Information thus lapses at a critical point.

The master of Giustiniani, Francesco Saverio Grue (1730-1799) was, it appears, the nephew of Anastasio. Garnier in his *Dictionnaire de la Céramique* informs us that, about 1755, this member of the Grue family was called to Naples by Ferdinand IV to take charge of the Capo di

Monte factory, whose personnel had been reduced by the removal of King Charles. Grue undertook the commission after study and travel in Germany, France, and England. This same Francesco is credited by Solon with effective use of gilding on earthenware. But as to the nature of the process and of the designs he is inconveniently silent; though elsewhere he quotes Jacquemart as describing a Capo di Monte sacristy fountain of majolica whose plastic ornaments were covered with heavy patches of gold and silver.*

These various items jotted down by various authors, apparently with no perception of their possible implications, serve to establish what must be viewed as at least an extraordinary series of coincidences. Starting with the visible ware, we find lustrated items signed by Giorgio Giustiniani—and probably by his son. The elder Giustiniani, in turn, we discover, was a pupil of Saverio Grue, himself a practitioner of gilding upon earthenware and a nephew and probable pupil of an inventor in the same field. Beyond this, we have general descriptions of two examples of Italian earthenware, one in white and gold† and the other covered with the metallic patches observed above.

A comparison of dates yields the fact that, before 1734 (the date of Anastasio Grue's death) a new method of gilding had been invented in Italy, and that what appears to have been a development of this process was practised by a potter already sufficiently renowned in 1755 to be placed in charge of the Capo di Monte works. The earliest date mentioned in connection with the production of English lustre is "about 1770," when "such wares were produced nearly simultaneously in Staffordshire and at Brislington near Bristol."‡ Silver lustre, we are told, was produced throughout Staffordshire from 1785, and at the Etruria works from 1780 to 1810. Resist ware was made exten-

*"A sacristy fount in which the holy spirit (a dove) flies above a group of clouds among which three cherubic heads appear . . . The sacred dove is in gold touched with blue and brown; the clouds are of dull silver and the heads gilded." Jacquemart, *Histoire de la Céramique*, Paris, 1873, p. 590.

†Chaffers, as above, p. 171, notes a service of white and gold faience, of eighteenth century design, marked F. D. V.

‡Rhead, *The Earthenware Collector*, N. Y., 1920, p. 221.

*Mr. Solon cites as his authorities: Novi, *I fabbricanti di majolica e di terraglia in Napoli*, Naples, 1881, and Jacobsthal, *Süd-italienische Fliesen*, Berlin, 1886. Neither of these works has been available for comparison by the present writer.

†Edition of 1876, p. 165.

sively in Yorkshire from 1810 to 1825.* From this comparison of dates we can draw no assured conclusion, for we remain, unfortunately, without accurate knowledge of the form and decoration to which these dates are attached.

After a considerable out-pouring of words, therefore, we find ourselves not precisely at the same point from which we started, but not very far from it. We have, it is fair to say, probably implanted some doubts, but we have failed to establish a thesis. Yet to carry the subject further, with any likelihood of fruitful outcome, seems to imply a much completer knowledge of English silver lustre than is obtainable from illustrations in known publications.

Furthermore, the English ware available for immediate study consists mainly of items solidly covered with metal deposit, or else patterned, by resist processes, with *white on silver*. The delightful quality of these Italian pieces, on the other hand, lies largely in the *silver pattern silhouetted upon a white or cream ground*. Again, English lustre of usual acquaintance presents few examples in which classic form plays such part as it does in our group of Italian products.†

Still, we must remember that this group is too small to admit of generalization. The prevalence of certain forms, the exclusive use of silver, or platinum, for the lustre may be merely coincidental. That we have encountered no baser shapes and no other metal overlays may quite as well argue our lack of opportunity as any real lack of examples.

The possible relationship between what may, not inappropriately, be called the *lustrous*, rather than the *lustred*, earthenwares of the Orient, of Spain and, to some extent of Italy, and these eighteenth and early nineteenth century manifestations is a consideration not indefinitely to be ignored. That an early process should have fallen asleep in southern Europe and should subsequently awaken transformed in England, offers one of those semi-miraculous occurrences which deserve thoroughgoing investigation.

It is to be remembered that while, during the early nineteenth century, English ceramic wares—glass as well—exerted a very considerable influence on the continent of Europe, and while various Englishmen embarked upon more or less independent manufacturing enterprises, not only on the Continent but in America,‡ the eighteenth century cultural drift was from Italy toward England.

The sculptors and modellers who supplied most of the finer designs for English porcelain and the better grades of earthenware appear to have been mainly Frenchmen, Italians and Germans, or native sons who had spent years in the south of Europe divesting themselves of their Anglo-

Saxon point of view. From Italy came not only men and aesthetic ideas but various commercial processes, notably those for the handling of ornamental plaster, which promptly did away with much wood carving and made possible the full florescence of the Adam style of interior decoration.

There would seem, therefore, better reason for believing that some migratory workman from Italy carried with him to England the secret of an old process which had been lost, or forgotten, or merely neglected in the lands of its earlier use, than for assuming that the whole affair was a spontaneous English discovery.

In so far, however, as lustre ware fails of being an independent artistic creation, but represents, instead, an inexpensive imitation of gold and silver plate, it would normally have found a wider acceptance in a democratic country than in one where class lines were more rigidly drawn. To a people of whom the belief in social equality is a strongly marked characteristic the symbol of elegance is almost as satisfying as the reality. The silver covered earthenware tea sets of England looked nearly as well—at a reasonable distance—as solid silver. Hence their popularity. Not quite the same influences would have been sufficiently pervasive in Italy to direct into distinctly new paths a technique which was, in itself, not altogether novel.

But what of the Giustiniani, their history and the character of their design as this latter might be more fully revealed by an extensive study of authentic examples of their handiwork? Mr. Crowninshield quotes an Italian connoisseur as remarking that Wedgwood was the Giorgio Giustiniani of England. The emphasis is worth noting. Yet the literary material concerning this notable Italian and his family is pitifully inadequate. Of Mosca's books *Napoli e l'arte ceramica del XII al XX secolo*, which has been cited by one foreign museum director as a probable authority, Solon remarks in his *Ceramic Literature*,† "The longest part of it is occupied by a general history of the ceramic art, a monograph of the Sèvres pottery, and other irrelevant matter. Many of the marks attributed to Naples are well known to belong to other places. Most of the names incidentally quoted are incorrectly spelled."

More doubts and more queries! It should not be necessary to multiply them further at this time. After all, the purpose of these notes is no more than to introduce an interesting subject of controversial potentiality. That subject is now open for general discussion.

*The indebtedness of the designer of both Figure 1 and Figure 5 to actual Greek prototypes is beyond peradventure. The finial urn of Figure 1 is to all intents a late Attic *kalyx-krater*, the superimposed dishes are modified *kylixes*. Figure 5 is derived from a South Italian *volute-krater*, even to the Medusae on the handles. The laurel band of Figure 1 is almost pure Greek, and so, for that matter, is the scale pattern.

†London, 1910. Mosca's book itself, neither Mr. Crowninshield nor the writer has been able to procure for direct reference.



*Lady Evans, *Lustre Pottery*, London, 1920.

†This statement calls for reservations. Wedgwood turned out some nobly classic forms in ruby splashed lustre.

‡In his *Art of the English Potter*, New York, 1906, M. Solon devotes a chapter to foreign imitations of English earthenware.



Figs. 1, 2, and 3 — THREE NEW ENGLAND MINIATURES. *Attributed to Alexander H. Emmons*

These portraits of a man and his wife and daughter are wrought on cardboard with pencil and water color. They seem to exemplify the ability of many of the American primitives both to individualize and to characterize the subjects of their portraits. To bodily proportions, oftentimes, little or no attention was paid. Size, about $6\frac{1}{2} \times 4\frac{1}{2}$ inches each. Date, not far from 1840.

Three New England Miniatures

By FREDERIC FAIRCHILD SHERMAN

SOME years ago I discovered in Norwich, Connecticut, a group of three watercolor portraits in miniature, evidently representing a father, mother and daughter, which, besides their attractive quaintness and naive handling, had enough of downright and definite artistic value as character studies to make me wish, if possible, to ascertain their authorship. As will be noted from the reproductions, only the faces are drawn with care and finished with meticulous skill. The rest of the figure is, in each case, summarily suggested by the crudest sort of representation, the hands badly done and the bodies (as is particularly noticeable in the portrait of the daughter) poorly proportioned.

These pictures, which are executed on cream-colored cardboard and measure about $6\frac{1}{2}$ by $4\frac{1}{2}$ inches each, are not bad in color, and the faces, as intimated, are drawn with a really admirable ability in so far as concerns reproducing those essential characteristics which distinguish individuals. Though the artist worked with few colors, they were of good quality and have retained much of their pristine lustre.

The gentleman has brown hair, light blue eyes with very slight shadows of the palest blue beneath them—and wears a black stock and coat, with a pale gray, figured waistcoat. He is represented seated or standing (it is hard to say which) before a table which is covered with a green cloth. His hands rest thereon and hold a small red book. His wife, clad in a black dress with a white linen collar, tied in front

with a pale blue bow, wears a white cap edged with lace, and lace cuffs. Her hair is black; her eyes, blue. The daughter, again, is in black, her dress cut low in the neck and edged there and at the wrists with white ruffling. She has dark brown hair and gray eyes. She is shown standing before a low table on which reposes a white mat with a yellow outer and a red inner border. The faces of all three are faintly heightened in color with a pink wash and the lips are touched with the same hue. Much of the drawing and modelling of the faces of both man and wife is done with a pencil.

I had, at first, the impression that these miniature portraits might be early works from the hand of the eccentric Connecticut artist, James Sandford Ellsworth. He worked in and about Norwich, where the miniatures were found, and at the period from which they plainly date. His pictures of this type are, however, invariably painted on thin paper, while these under discussion are, as above noted, on cardboard. It is probable that a painter will change his style of painting oftener and more readily than he will change his material; and, while the summary treatment of the figures suggests Ellsworth (as in the miniatures by him reproduced in Figs. 4 and 5) the cardboard panels are foreign to any works from his hand which I have ever encountered.

These miniatures, therefore, are more probably early examples of the portraiture of another Connecticut artist identified with Norwich, Alexander H. Emmons, who, according to H. W. French, in his *Art and Artists of Con-*

Figs. 4 and 5 — PORTRAITS BY JAMES S. ELLSWORTH

These portraits exhibit well characterized heads but stereotyped bodies. They are, however, more competently drawn and more subtly modelled than are the pictures by Emmons.



Fig. 6 — MASTER REED. By Alex. H. Emmons
Signed by the artists.



necticut, had settled there before 1840 and habitually painted his portraits on cardboard. One of Emmons' small miniatures, *Master Reed*, is reproduced as a specimen of his later style.

Emmons, who was born in East Haddam, Connecticut, December 12, 1816, held, in his youth, the reputation of being the picture maker of that district. However, he was compelled to learn the trade of house-painter in order to earn a living. He married at twenty and removed to Norwich, where, being the

only artist, he secured sufficient orders for his support, regardless of the fact that his pictures were mostly experiments. He continued to paint in Norwich until 1843, when he opened a studio in Hartford. Five years later, however, he returned to Norwich and the rest of his life was spent there. The three miniatures here discussed are quite certainly some of his earliest experiments and were probably painted about 1840.

A Book for the Collector of Drawings

IF the thing is good and the price right and you want it, buy it first and find out what it is afterwards, for the style, not the name, is the thing. That is good general advice. It applies to drawings perhaps more fully than to other objects of the collector's interest. Names can get on, or off, a drawing too easily to be trusted. But quality is inherent.

Something to this effect is part of the lesson to be learned from a perusal of the latest of the *Chats* series, that on *Old Drawings*, by Randall Davies.* Another part of the lesson is the realization that an artist's drawings are generally the door ajar through which we catch glimpses of the man himself—off guard for the moment, certainly not on parade; oftentimes groping for something that eludes, as often playing with an idea; or, with swift vigor, recording a scene or an impression.

It is enough for the support of his general thesis that the author should confine himself to the drawings of English artists, for the most part those belonging to the eighteenth century. In the case of the portraitists he reaches as far back as Holbein to establish the succession of foreign precursors of the great native English school.

Obviously the division of his theme is the logical one of the artists' preponderating interest. Hogarth and Rowlandson dominate a chapter on the delineators of life and manners. The landscape artists, however, are so many and so varied as to require special classifications.

The placing of George Moreland among artists of the countryside in a separate classification, rather than among the delineators of life and manners or of landscape may occasion question. Yet it is accurate enough. The rollicking Rowlandson creeps into the Moreland category, though only in his most rurally chastened moods. The invasion of England by foreign artists, which occurred during the last half of the eighteenth century, brought with it a refining influence, much empty artificiality and some strange fervidness. These foreigners and their followers receive due attention, as do several uninspired illustrators.

All this represents a good deal of ground to cover in one small volume, but Mr. Davies accomplishes the feat. A collector and connoisseur himself, he proceeds not as the average compiler, but as one having authority from his own knowledge. He is blessed, too, with the gift of brief but telling characterization, which enables him to convey more in a few lines than many writers can accomplish in pages. The casual collector, who wishes to know something of drawings, will find Mr. Davies' book well worth adding to his library. It is both informing and entertaining and the reader, whatever the possible range of his interest, will, in the perusal of it, find stimulation of observation besides solid sustenance in terms of fact.

Dates are unfortunately too few. While there are numerous literary references scattered throughout the text, they do not assume the proportions of a bibliography or even an attempt at one. This is a distinct fault. So enlivening a book should point at least the beginnings of the road to higher erudition.

(Additional book reviews will be found on page 293)

*CHATS ON OLD DRAWINGS: By Randall Davies. New York; Frederick A. Stokes Company; 215 pages, 45 illustrations from drawings, one in color. Price, \$4.00.

The Fascinating Fire-Mark

By HARROLD E. GILLINGHAM

Illustrations from the author's collection

HOW many readers of ANTIQUES, or who, among the ever-increasing army of collectors, know the meaning of *fire-marks*; or, as they are sometimes incorrectly called, house-plates or insurance-signs? Yet these emblems for the identification of certain insured buildings, have been in use in England since the latter part of the seventeenth century; though they were not adopted in the United States until 1752.

The acquisition of these interesting relics of the past offers a pleasurable field of collecting, and is certain to afford many interesting experiences. One collector told me that, after locating several desired specimens high on building fronts, he arranged with a builder to employ a workman to fetch them down. In a week or so a rough specimen of humanity appeared at the collector's office. With him he carried a bag well filled with choice marks, some of great rarity. His report was that only once had he been molested in his work of removal; and that he had met the situation by threatening the objecting tenant with violence, if he prevented the removal of an "old bit of lead."

Another collector secured some of his examples by adopting the method of substituting newer and less rare signs for the desired ones. Tenants and owners alike are now well aware of the interest in fire-marks and refuse to allow their removal unless paid much

more than the pieces are worth. But this was not always so. In walking through one of the older streets of Philadelphia, sometime since, I chanced to see a specimen on a dilapidated building. The offer of fifty cents to the Jewish barber tenant soon secured for me the prize. To obtain a certain variant of the "Green Tree" for my collection, I was forced to lean far out the third story window of an old house, while the occupant clung to my legs to prevent my pitching headlong to the street, as I pried out ancient hand-wrought nails, which secured the mark to the 1805-built wall. It may be well to add that a permit from the owner of the property had first been obtained.

While motoring through England, ten years ago, I was accused by my family of looking more for fire-marks than at the picturesque houses. As our car stopped before the charming St. Mary's Church, Redcliff, in Bristol, I chanced to see a rare "Westminster" mark under the third story window of a "pub," as the English saloon is familiarly called. Five shillings were handed to the chauffeur, with instructions to secure it, while I did my duty and inspected that church with my family. Naturally, I have no recollection whatever of its interior, so keen was I to possess that emblem. As we emerged from the church, our driver left the "pub," carrying a small newspaper bundle.



Fig. 1—A FIRE-MARK IN USE
On a Philadelphia house built
in 1786. Photograph by Philip
B. Wallace.



Fig. 2—HAND-IN-HAND OF LONDON. (1715)

(All dates given are those of the emblem, not of its company's founding.)

Fig. 3—WESTMINSTER
OF LONDON. (1720)



Fig. 4—HIBERNIAN OF
IRELAND. (1775)



Fig. 5—INSURANCE COMPANY OF NORTH AMERICA. (1796)
Size, 9 x 11 inches.

Handing it to me with two shillings change, he apologized with the remark that he had to "treat the house" three times to secure my much desired piece from the owner.

When in London, we have always stayed at an old and well-known hotel on Jermyn

pany, *The Fire Office*, used them in 1667. Some English insurance historians are inclined to give credit to *The Friendly Society for Insuring Houses*, established in London in 1683. Their Proposals for Insurance conditioned that, "*To prevent fraud in getting any policy after a house is burnt, no house is to be esteemed a secure house, till the mark hath been actually fixed thereon.*"

That statement offers one reason for the use of these curious emblems. It is to be remembered that, in the seventeenth and eighteenth centuries, there were no municipal fire departments, such as we have today, not even the volunteer brigades. The earliest insurance companies or societies employed their own fire-

men, whose duty it was to save, as far as possible, only the property which the company had insured. Each office had its own brigade, consisting usually of men, who, according to law, were distinguished by the coats and badges of their offices, and were free from being impressed to go to sea, or serve as marines or as soldiers on land. When not occupied in extinguishing fires, many of these men worked at the wharves or acted as boatmen to ferry people across the Thames: hence their title "water-men."

It was to indicate to these "water-men," which property to save, in the event of fire, that the insurance society required that its fire-mark should be attached to the building before the policy might take effect. The work

Street, that little thoroughfare so loved by Thackeray and Dickens, where so many of their characters had their lodgings. The porter of our hostelry, like others of his ilk, was a self-important individual and particularly haughty toward us Americans. But as we returned to the hotel one day, from a visit to a rag market, each of us laden with plunder (I believe I carried a large framed sampler, tied up in a piece of gaudy wall-paper) we were met most graciously by the porter, with the impressive announcement:

"Lord G——, the son of the Duke of R——, 'as called twice to see you, hand telephoned. Will you kindly, sir, call 'is lordship hup himme-jeet." Needless to say, I took my time about responding to this extraordinary summons. As the event turned out, it developed that "is Lordship," a well-known resident of the St. James district, desired to see me regarding a collection of fire-marks which he held for sale, as my inquiries in various quarters had apparently given the impression that I was one of those "wealthy American collectors." I soon disabused his mind of that notion, and we came to no terms. The next morning—as I was leaving the hotel on another hunt, I casually remarked to Simpson: "If Lord G—— calls again, he will have to wait to see me—I've no time to go to his house."

From that time, we were all treated with the greatest deference by that porter, who, when we left for home, informed us that he "oped we would soon return."

It is uncertain who first suggested the use of fire-marks; though it has been stated that Dr. Nicholas Barbon's Com-



Fig. 6—THE GREEN TREE. (1802)
Size of shield, 11 x 14 inches.



Fig. 7—THE GREEN TREE. (1825)
Size, 8 x 9 inches.



Fig. 8—PHILADELPHIA CONTRIBUTIONSHIP. (about 1823)
Size of shield, 11 x 15 inches.

was done by the company's own employee, and a fee was charged the owner,—sufficiently large to cover the cost of the emblem. This operation possessed another advantage, since at the time of it the company's representative made an inspection of the building to determine whether it was properly de-

solved. That no houses having a tree or trees planted before them, shall be insured or reinsured." This ruling was due to the fact that trees interfered with the proper handling of ladders and accurate directing of streams of water. The action of the *Contributionship* in declining to insure tree-protected houses, so incensed some of the citizens of the Quaker City, that, on October 21, 1784, a new company was formed, which would insure houses having trees close by. This concern was called *The Mutual Assurance Company for Insuring Houses from Loss by Fire Within the City of Philadelphia*. It adopted as its fire-mark a lead casting of a tree, painted green and attached to a shield-shaped board. It is not surprising that this organization has long been styled "The Green Tree." It later adopted a cast-iron plate with a similar tree thereon.

Other Philadelphia insurance companies used fire-marks—*The Insurance Company of North America* (1792) adopted an eagle; *The Fire Association* (1817), a fire-plug, hose, and the letters F.A.; *The Philadelphia Insurance Company* (1804) a dove holding an olive branch and standing on a hand; the *Hope Mutual*; the *United Firemen's and Lumbermen's*, both had their individual emblems.

In New York the *Mutual Assurance Company* (established 1787 and long since retired) used a painted oval of tin, with its name painted thereon. The *Baltimore Equitable Society* and the *Firemen's Insurance Company* were the only organizations of the Monumental City to adopt such insignia. Four companies in Pittsburg, three in Cincinnati, one in Hartford, and three in Charleston, were the only other American insurance companies known to have used the

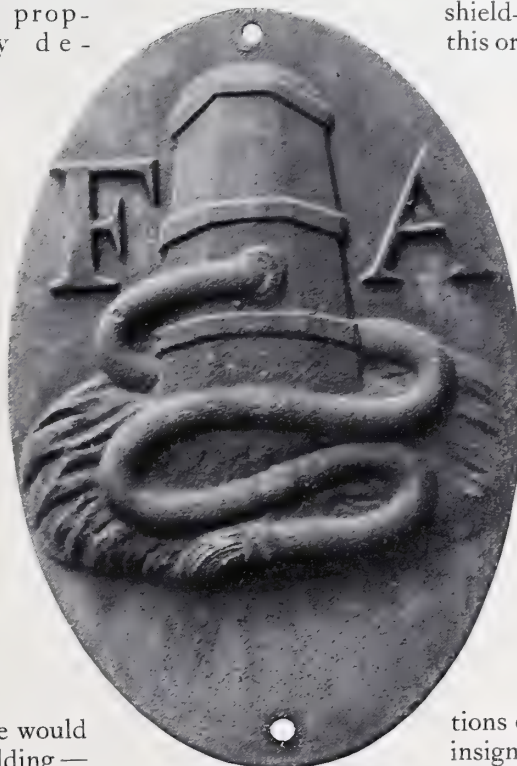


Fig. 9—FIRE ASSOCIATION OF PHILADELPHIA. (about 1832)
Size, 8 x 11 inches.

scribed and sufficiently insured.

It has been frequently stated that these company firemen had a habit of returning immediately to their several occupations, when they found that they had been called to a fire in a building *not* insured in their particular "office." It has further been suggested "that, in times of political excitement, the official indication that a house was insured might protect it from incendiarianism, since it would be manifest in such cases that the loss by fire would fall not upon the owner of the building—on whom the mob might wish to be revenged—but on the innocent necessary insurance office, with which they had no bone to pick."

In America quite a different custom prevailed. There were volunteer firemen's associations in many of the larger eastern cities. Different insurance offices had their favorites among these, and contributed to their support. Such beneficiaries were naturally keen to protect the property insured by their patrons. The fire-mark thus became an indicator of the favorite office.

The first American company to adopt a fire-mark was *The Philadelphia Contributionship for the Insurance of Houses from Loss by Fire*, established April 13, 1752. This is the oldest fire insurance company in the United States to remain in continuous business. The many-sided Benjamin Franklin was one of the first private citizens to sign its "Articles of Association and Agreements" creating the Society. Their insignia reminds one of the childhood game, *Carry a Lady to London*. It is a lead casting of four hands clasped at the wrists, fastened to a shield shaped board. Owing to this device, the company is usually called the *Hand-in-Hand*.

At a meeting of the Society April 9, 1781, it was "Re-



Fig. 10—PITTSBURGH INSURANCE COMPANY. (1832)
Size, 9 x 11 inches.

fire-mark. While Boston had an insurance society, one of the founders of which is said to have been the famous Paul Revere, yet there is no known record of its ever having used these emblems.

So rapid in our cities is the destruction of the older houses, owing to the advance of so-called modern improvements, that these signs of the earlier insurances are fast disappearing. Meanwhile, the companies have long since discontinued the practice of requiring their being attached to an insured property. One sees occasionally, on a modern, so-called Colonial, house a *Hand-in-Hand* or a *Green Tree* fire-mark; and often it has been placed in a position absolutely contrary to the old traditions.

The earliest English fire-marks were of lead, with the policy number stamped on the lower portion, as iron would rust and mar the walls. The first American marks were likewise of lead, fastened to a wooden shield, the policy numbers being painted on the board. About 1800 some marks were made of cast iron, with the number similarly painted on the flat surface of the emblem. About 1825 tinned iron and, in some cases, impressed copper plates were adopted. These were gaudily painted or gilded and were quite elaborate. This style was never popular in this country, except for advertising purposes. It was no uncommon sight, thirty years ago, to see, in country districts, these painted "signs" tacked on barns and outbuildings, for many ignorant farmers thought such decoration was necessary to guarantee them proper insurance. I heard of one enterprising—if unscrupu-

lous—agent in western New York, who, each year, nailed a new sign on a man's barn and collected the premium, but delivered no policy contract. When the fire occurred and the fraud was discovered, the agent had left for parts unknown.

No complete collection of fire-marks is known;—a friend of mine in Surrey has well over four hundred in his interesting hoard. Another friend, a keen student of the subject, in Edinburgh, has over three hundred; yet both these men are continually on the hunt for some hard-to-find specimen. Philadelphia

has four modest collections, including my own, which numbers about one hundred and twenty-five. New York has a couple of small ones; and the

Insurance Library of Boston possesses a number of specimens of marks.

When one compares the American with the English fire-marks, a sharp contrast is observable between the plainness of one, and the artistic beauty of the other. Note the *Hand-in-Hand of London* (1696), with its clearly-defined crown and clasped hands, denoting mutuality;

The Westminster (1717) with the portcullis and the Prince of Wales feathers; *The Dublin*, with the Arms of the City of Dublin, surrounded by a graceful ribbon and floral border; and *The Hibernian* (1771) with the crown and harp, the latter so dear to the Irishman's heart.

It may not be out of place to recall how the poets have mentioned fire-marks. William Cowper, George A. Fothergill, James and Horace Smith, and others have enriched their metaphors with the aid of these picturesque devices.

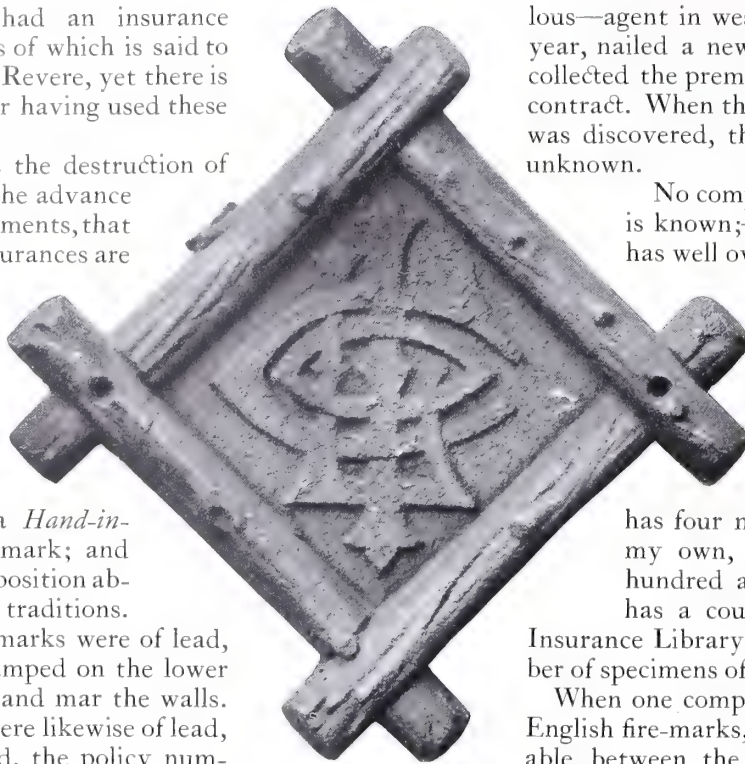


Fig. 11 — LUMBERMEN'S OF PHILADELPHIA. (1873)
Size, 9 x 9 inches.



Fig. 12 — UNITED FIREMEN'S OF PHILADELPHIA. (1860)
Size, 8 x 10 inches.



Fig. 13 — ASSOCIATED FIREMEN'S OF PITTSBURGH. (1850)
Size, 8 x 8 inches.



Fig. 1 — CURTIS WALL CLOCK

Apparently contemporary with Figures 6, 7, and 8, to both of which it shows relationship. The sweeping brass volute brackets of the earlier girandole have been here reduced to small wooden appendages. The workmanship is, however, of the usual high order characteristic of Curtis clocks. Owned by John W. Coggeshall.

disfavor on that account. Moreover a very curious scarcity of data regarding Curtis and his collaborator, J. L. Dunning, has resulted in what amounts to a suppression of publicity concerning these clocks and their makers. Henry Terry and Chauncey Jerome make no mention of Curtis whatever, and N. Hudson Moore gives only enough about him and his partner to lead an inexperienced collector to place them among the minor makers. Luke Vincent Lockwood evidently finds the clocks of Curtis most pleasing; and Walter A. Dyer, although he barely scratches the surface of the subject, comes nearer to a true appreciation of the grace and elegance of Curtis clocks than does any other writer.

The total number of Curtis clocks must have been comparatively small, for, in comparison with the clocks of most other makers, they are very rare. And now that their



Fig. 2 — A CURTIS CLOCK DIAL

Curtis dials are of iron, finely enameled and with the numerals delicately and beautifully applied. In the earlier examples Arabic numerals appear, in the later ones the Roman system is used. Owned by D. J. Steele.

The Clocks of Lemuel Curtis

By WALTER H. DURFEE

The author wishes to acknowledge the aid of Elisha C. Durfee in the composition of this article

IT is surprising how long it has taken the clocks of Lemuel Curtis to come into favor with the collector. To be sure, they are generally very fancy and are ornately decorated, and many connoisseurs, no doubt, look on them with

beauty is appreciated more than formerly, they command prices high enough to make their "faking" profitable. In buying a clock of presumable Curtis make, therefore—especially if the purchase be made from a general shop—the collector should take all possible pains to have the specimen well authenticated.

Very little is available concerning the life of Curtis. He was born in Boston, Massachusetts, in 1790, and died in Burlington, Vermont, in 1857. He resided in Boston until 1814, when he moved to Concord, Massachusetts, where he started a clock "manufactory." Concord was quite a clock center at the time. Abel and Levi Hutchins had begun work there about twenty-five years before; and a number of their apprentices, after serving their time, had gone into business for themselves in that village. At the time when Curtis started, Samuel Whiting, Nathaniel Monroe and Joseph Dyer were all located there. Curtis remained in Concord only until 1818, when he moved to Burlington, in which city he lived until his death. While at Burlington Curtis evidently formed some sort of a partnership with



Fig. 3 — CURTIS LYRE CLOCK

Apparently an intermediate stage between the girandole and the Grecian form shown in Figure 6. The lyre clock was probably first designed by Sawin and Dyer, from whom Curtis derived the idea. The board mount, upon which the clock is hung, is a recent addition. Owned by George W. Brown.



Fig. 4—REPRODUCTION OF CURTIS LYRE CLOCK

This faithful copy, made by Mr. Durfee, illustrates characteristic features of the Curtis lyre case, though the form of the hands, and the use of the eagle are not in accord with Curtis precedent. Owned by Frank Matteson.

Dunning; but how long this partnership lasted or what part each played in the undertaking is uncertain.

From a study of the clock movements, however, we are led to the conclusion that the same person who made the movements for the clocks marked *Curtis* made them also for the clocks marked *Dunning*. The writer has seen only one movement marked, and on this the name *L. Curtis* was impressed in the front plate. It would seem, therefore, that Curtis was the maker of the movements for his own cases and that he sold movements to Dunning as well.

At any rate, whoever made the movements, they are well designed and thoroughly finished throughout. The plates are highly polished—so much so, in fact, that they come nearer to the finish of a French clock movement in this respect than do the movements of any of the other early American

clockmakers. The pallets and escapement wheel are very thin and well made, after the manner of Simon Willard. Altogether they class among the best of the early movements. Because of their superior finish, too, they are quite easily distinguishable and are difficult to duplicate well. The plates of the early movements were cast and hammered and then scraped and polished. They have, in consequence, an altogether different appearance under a magnifying glass from the modern plates of rolled brass.

So far as the writer has been able to discover, Curtis made only wall and shelf clocks, and by far the greater number were wall clocks. He made striking movements and plain "timepieces," but the "strickers" are very scarce. We illustrate one of these "strickers" (restored) in Figures 6 and 8. It will be noticed that there is in this no need for a cross-bar spanning the keystone on the pendulum rod (such as some of the early movements had), to prevent the suspension spring from becoming bent or the top of the pendulum rod from becoming unhooked from the bridge when the clock is carried about or is laid on a table. Moreover, the only way in which the pendulum rod can be taken off is by removing the dial and swinging the whole

pendulum to the left, so that, when the pendulum rod is raised, the center arbor will go into the small circle that is cut in the lower right-hand corner of the keystone.

The style of clock which Curtis evidently originated and which is particularly called *Curtis* is the girandole pattern illustrated in Figure 9. The clock illustrated follows the general lines of all its class, but it is unusual in several respects, and is chosen from a number of specimens for this reason.

The case is of mahogany. The two front panels, the rope turning, the eagle ornament and base, and the base bracket are of pine, ornamented with gold-leaf; and the bezel is of brass. The side brasses are of cast brass, cored in at the large end and drilled at both ends for accommodating the stamped brass rosettes. The handles of the catches of the top and bottom doors are finished off with a similar rosette of smaller pattern. The corners of the center panel are ornamented with another stamping. On the bezel door there are twenty-seven balls: but if we count the place where the catch takes the place of a ball, there would be twenty-eight. These balls are made of brass. On the lower door there are twenty-six balls. The clock has the usual Curtis hands, which consist of a series of loops or circles. On this clock the hour hand has four loops and the minute hand five.

All of these are usual features for this style of clock, but it is the only clock of its kind which the writer has ever seen

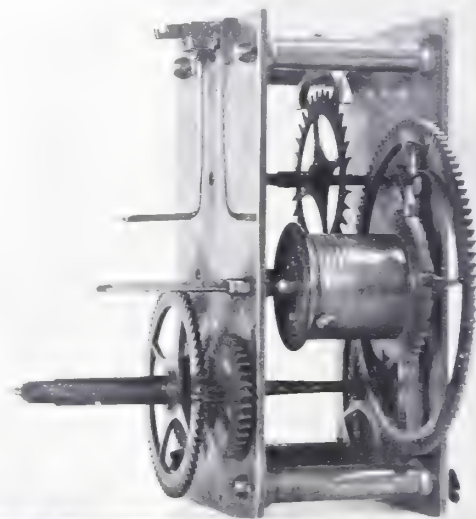


FIG. 5—CURTIS CLOCKWORKS (Stamped "L. Curtis")

The perfection of simplicity. Note the hand-turned posts, the hand-made screws. The recoil escapement is characteristic of Curtis works. The only known Curtis works which are marked. Owned by D. J. Steele.



Fig. 6 — CURTIS SHELF CLOCK (striker)

Mahogany case in the form of a Doric column supporting the hood. The base or plinth is an ogee moulding. Owned by C. Prescott Knight.



Fig. 7 — WALL CLOCK (marked "J. L. Dunning")

This type of clock belongs in the same general period as do the clocks shown in Figures 1, 6 and 8. The cases for all of these may represent Dunning design. The works are by Curtis. Owned by G. R. S. Killam.



Fig. 8 — THE SHELF CLOCK (dial removed)

Reverse of Figure 6. This illustration shows the method of arranging the weights and of hanging the pendulum. The clock has undergone some restoration. Owned by C. Prescott Knight.

moreover, two unusual and striking characteristics: a sweep second hand, and a thermometer in the center panel with the degrees and markings painted on an iron plate which is set back from the glass and shows through it. The thermometer is attached to this iron plate and only a scroll border with the word *Patent* is painted on the glass. This is the only Curtis clock the writer has ever seen with these features. He has, however, seen an Aaron Willard, Jr., banjo clock with a thermometer in the center panel. The painting on the lower glass represents *Paul Revere's Ride*, with the Old North Church in the background.

Curtis used a number of scenes for his paintings, and from the different quality of them, it would appear that he employed several artists for their execution. The painting representing *Commerce* seems to be the most common. Others are: *Aurora*, showing Phoebus driving the chariot of the Sun, *The Shipwreck of St. Paul*, *The Lady of the Lake*, and *Perry's Victory on Lake Erie*. The writer has seen one of the last named signed *Benj. Curtis* and it was the best done of any; whether this Benjamin was a brother of Lemuel, a cousin, or no relation whatever is a matter purely of conjecture. (See *frontispiece*.)

The center glass of the Curtis clocks was generally painted with an ornate scroll, but sometimes a shield was used as well. No scene appeared on this glass, and the only figure ever used was that of The Goddess of Liberty, dressed in best Empire fashion with a short-waisted, long-flowing gown. The date of the clock was, too, sometimes painted on this center glass. Almost all of the paintings somewhere

with all of the original rosettes preserved.

The clock has,

on this glass had a little touch of that "spruce-gum" color which seems nowadays to be impossible of satisfactory imitation.

These girandole clocks are the most common of the Curtis make but they command the highest prices none the less. They vary greatly in minor details, but all have the same general characteristics. The base bracket, of an acanthus pattern, is virtually identical in all cases. The eagle finial ornament may be either the spread-wing pattern illustrated, with the eagle turning toward the right, or a drop-wing pattern with the eagle facing the front. The side brasses do not vary. The dials are *always* of iron slightly convexed and may be unmarked, or marked *L. Curtis*; *L. Curtis, Patent*; *Warranted by L. Curtis*, or *Curtis & Dunning*. They are never marked with Dunning's name alone. When dials are unmarked, the name *Curtis* should appear in the center glass. The name *Curtis* or the word *Patent* is never painted on the glass of the lower door as it is in some of the Willard clocks. Generally the dials have Roman numerals, as is the case with most of Curtis's clocks; but occasionally the Arabic system is used. Generally, too, the dials are undecorated: but sometimes they are ornamented with gold-leaf, a sun-burst pattern around the center arbor and keyhole, a scalloped edge of black and gold, or a thin gold line around the dial on the inside of the circle of the numerals.

The lower door, together with the balls on it, is always made of wood. The balls may be of two sizes. When the larger size is used, the number is twenty-six; when the smaller size is used, the number varies from thirty-five to

thirty-seven. It is generally thirty-five. The bezel door is generally made of brass, rarely of wood. When this door is of brass, the balls should be of a similar material; but if it is made of wood, the balls should be of wood also. The balls on this door vary very little in size in different examples and their number should be twenty-eight or twenty-nine. The writer has seen only one original clock

where this number was not observed. There were eighteen on this; and as the clock had been found in pieces and had been restored throughout, it is probable that a mistake was made in the restoration.

Occasionally the case of a girandole clock was painted white as were the presentation clocks of Simon Willard. Such painted cases are of pine and the edge of the back

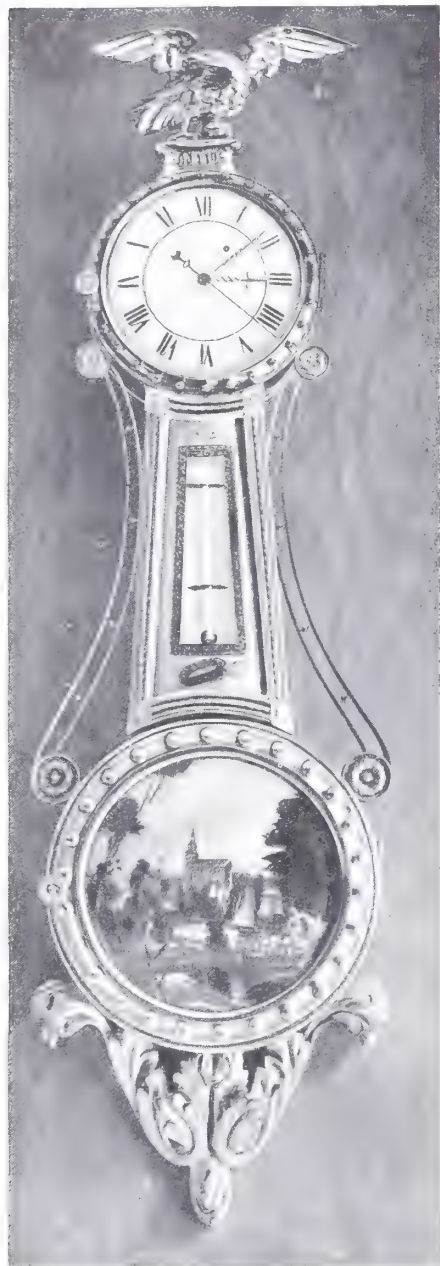


Fig. 9 — CURTIS GIRANDOLE CLOCK ("Warranted by Curtis & Dunning")

This is the type which arouses the collector's enthusiasm. An ornate "Empire" development of the Willard improved timepiece or "banjo clock," it offers, in all instances, certain outward features which constitute a primary test of authenticity. Unusual features are the sweep second hand and the thermometer. Standard are the "chain" pattern of the hands, and the treatment of the acanthus bracket at the base of the clock. Owned by Mrs. Benjamin Peckham.



Fig. 10 — CURTIS BANJO CLOCK ("Warranted by L. Curtis")

A very short remove from the Willard type, of which it is evidently a copy. It is reasonable to suppose that this represents the earliest Curtis type, from which he developed his more elaborate forms. Owned by Philip A. Johnson.



Fig. 11 — CURTIS GIRANDOLE CLOCK

A fine example, which has undergone some punishment, but which yet retains its most important and characteristic features. The surmounting eagle has been lost, but compare the exact identity of its support with that in Figure 9. The dial has been repainted, to its detriment. The hour hand is standard, but the minute hand appears to have been broken and shortened. Observe the placing and number of the balls. Rosette door catches do not appear. The base bracket is virtually identical with that in Figure 9. Owned by Mrs. L. F. O'Neill.

where it shows at the sides was ornamented with gold-leaf. The whole effect is extremely rich and beautiful.

In Figures 3 and 4 are illustrated the only two lyre pattern wall clocks that the writer has been able to find that were undoubtedly made by Curtis. Figure 3 reproduces a photograph of an original, restored; Figure 4 is from a photograph of a copy identical with the original except for the hands and ornament. Both clocks are of mahogany and are well made throughout. The type marked Figure 3 is the more unusual of the two. Except for the movement and the base bracket, Figure 4 is almost an exact duplicate of the lyre shelf clocks made by John Sawin, Joseph Dyer and Sawin & Dyer; and as this lyre style clock seems to have originated with one of these two makers, it is probable that Curtis copied the pattern from them. The finial ornament on Figure 3 is very unusual; so also is the striking arrangement whereby the hours are struck on two piano wires which extend diagonally from the numeral 9 on the dial to the lower right-hand corner of the case. There is a sounding-board under the wire stubs and the wires may be tuned.

Figures 1, 6, and 7 represent another group of Curtis or Dunning clocks. The cases are of mahogany veneered with handsomely grained crotch mahogany, but are so very different in appearance from any other style of clock that Curtis made that one cannot but think that Dunning designed them. Figure 6 is a "striker" and a shelf clock; Figures 1 and 7 are "timepieces" only, and are wall clocks. It will be noticed that the same base is used for all patterns; also that the same base bracket appears on both Figures 1 and 7. Figure 1 is the most interesting and the best designed. It has a "dished" dial whereas the others have flat dials. The movements of these three clocks are of superior workmanship throughout, and it is on the basis of the movements, alone, that they must be classed as of Curtis's make. The movement of Figure 6 is illustrated in Figure 8.

For a long time the writer could find no trace of a banjo clock made by Curtis, but a little while since he found one with a gold front which he restored and which is illustrated in Figure 10. The base bracket has been added and the lower glass is entirely new; otherwise no changes have been made from the original. The hands are the ones that

were on the clock when it was found, but they have evidently, at some time, been changed. The word *Patent* is painted on the center glass and the acorn ornament is unusual for its kind.

In all, there are four groups of clocks made by Curtis or Dunning that the writer has been able to classify: (1) *The Girandole Style*, originated by Curtis; (2) *The Lyre Pattern*, originating with Sawin or Dyer; (3) *The Ogee Base Clock*, evidently designed by Dunning; and (4) *The Banjo Style*, first made by Simon Willard. It would appear that Curtis produced clocks, in all of these styles, making both movements and cases, except perhaps the ogee base cases. It is quite certain that the movements in all the Curtis cases were made by the same person.

The writer hopes that he will be able to find other types later by these makers, as he greatly deplores the scarcity of clocks so well made throughout. None the less, he realizes that this very scarcity is one of the most impelling lures in the search for the antique.

The authenticity of any antique clock is always open to doubt until the movement is examined; but the average collector is generally satisfied if the clock runs and the case alone shows the proper distinguishing features. Of no make of early American clock is this more true than in that of a Curtis. Yet no make of early clock is so easily and so conclusively distinguished by its movement. So far as the writer knows, the girandole is the only pattern of Curtis's clock that has been "faked." Accordingly one should be very careful in purchasing this pattern. Once a genuine Curtis is found, however, it may be truly valued as a prize. When they were made, no Sam Slick was required to sell them;* and, while they may be ornate, their superior workmanship should validate their appeal even to the most discriminating collector.

*The reference to Sam Slick is taken from the book by Thomas Chandler Halliburton, called *The Clockmaker; or The Sayings and Doings of Samuel Slick of Slickville*. The book consists of a number of sketches concerning Sam Slick, a pedlar of wooden Connecticut clocks whose route covered the British Province of Nova Scotia. His formula for selling clocks was a combination of "soft sawder and human natur'." The sketches appeared originally in *The Nova Scotian*; but their great popularity induced the editor of that paper to combine them in book form. Accordingly, this was published in a three-volume edition by Richard Bentley, New Burlington Street, London, in 1843; and a reprint of the first volume was made by Hurd and Houghton, New York City, in 1872. The sketches originally appeared in 1836.





Figs. 1 and 2—GERMAN CAKE MOULDS

Both are Bavarian. The second mould bears the arms of the city of Nuremberg and suggests use in turning out a rather fearsome type of indestructible gingerbread, known as Nürnberg Lebkuchen. *Courtesy of the Art Institute of Chicago.*

Out of the Bakeshop

By BENNETT MACDONALD

BREAD, which has been the staff of life since history began, yields itself, more readily than any other food, to quantity production. The baker ranks among the servants of humanity side by side with the butcher and the candlestick-maker. And who has leisure to count the many times that the mention of his homely product appears in history and fable? Moses and the shew-cakes, King Alfred tending the oven, Napoleon's soldier with his black crust, Ben Franklin and his roll, "One-a-penny, two-a-penny," "Trot, trot to Boston,"—the list might go on forever.

Because the bakeshop is so fundamental a thing in life beauty often finds sustenance there, just as she does in other useful places, quite without the knowledge of those who work within them. Crude and hand-wrought as were the baking utensils of our forefathers, they are frequently endowed with nobility of both design and color. Let the collector of old china and porcelain who disdains the humble earthenware pots and pans look to his laurels. For I have seen, among the gleanings from old New England homes and bakeries, milk pitchers that might have been

made by the gods for Baucis and Philemon; cooky-jars entrancingly wide at the mouth to permit the withdrawal of generous handfuls; mixing-bowls and rolling-pins, and bread-boards as satisfactory in appearance as such things usually are when they are designed with wholesome respect for utility and for material.*

There is, for example, the chopping-bowl belonging to Laura Stoddard, of Chicago, made of a black ash knot, ten inches across, the beauty of which lies in its grain and color and cannot be reproduced by photography. The two rolling-pins illustrated (Figs. 8 and 9) are as different in history and atmosphere as possible, yet both were the gift of some honest lover to the sweetheart or wife at home. One is of Nailsea glass, twisted off cleverly at the ends and shaped into handles by some glass-worker's tool. Its color is blue-black, with mottlings of clearest white. The other is of sailor's make, coconut wood from the South Seas, with handles of walrus ivory. The shape of the handles was a puzzle to me until a friend who had roamed the seas

*For examples of early American pottery see *ANTIQUES*, Vol. I, p. 21; Vol. II, p. 113; Vol. III, p. 161; Vol. IV, pp. 166 and 170.



Fig. 3—PIE CRIMPER

Made from a bone which had already done valiant service in the soup kettle. Every part of this device has its purpose. Even the heart-shaped handle betokens steadfast devotion. *Courtesy of Mrs. Emma B. Hodge.*

The finial is heart-shaped. Every angle of this little tool was put to some use by the maker of pies. The wheel was used to trace scrolls on the crust; the fork pricked holes for escaping steam; the sides of the handle were destined for crimping the edges of the pie. These crimpers were in great favor in the late eighteenth century.* This one is American in make and belongs to Mrs. Emma B. Hodge of Chicago. The two rolling-pins mentioned above are the property of Mahlon Moulds of the same city.

It was characteristic of our pioneer ancestors that they

*The soup-bone origin of the present crimper seems to be well attested. Concerning such crimpers in general and other "scrimshaw" work see *ANTIQUES* for June, 1922, (Vol. I, p. 260).



Fig. 4—GERMAN CAKE MOULD

Dated 1676, and depicting Saul and David. Probably intended as an aid to the digestion of Biblical history on the part of the young. *Courtesy of Mahlon Moulds.*



Fig. 5—TURKEY QUILL PASTRY BRUSH

Auseful and ornamental addition to the equipment of the old-time kitchen. *Courtesy of Miss Laura Stoddard.*

must make the most of all the materials the good Lord had given them. The feathers of the turkey are stiff and intractable, but even they were put to some use. The turkey wing was used to sweep the hearth, and the softer feathers were soaked, and the quills split and braided to form pastry brushes. Such a brush is the one here reproduced from the collection of Miss Laura Stoddard. Sometimes bright cord was braided in with the quills to produce a more decorative effect (Fig. 5).

Cake-moulds are an interesting study in themselves, because they so often bear quaint pictures and mottoes, and because they are of such old standing. The peasants of Norway and Denmark, of Lapland, and of Russia, and of many other countries carve the moulds of wood with their penknives, incorporating their ideas and fancies in the designs. From such moulds holiday cakes are turned out by the hundreds. In much the same way, the gingerbread horn book of the little English lad of the seventeenth century was moulded, so that as he learned each lesson he was allowed to eat it. Two old German moulds, dated 1676,



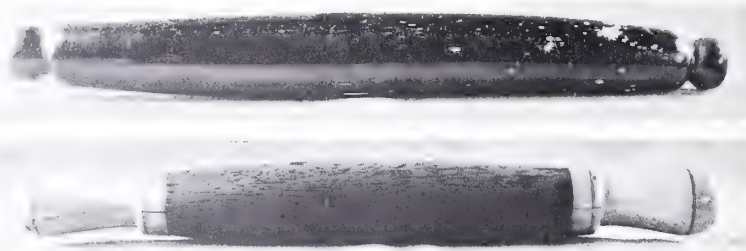
Figs. 6 and 7—EARLY AMERICAN POTTERY

Milk crock, measure, deep pie-plate (decorated in slip), pitcher, jug, pie-plate and saleratus jar. *Courtesy of the Art Institute of Chicago.*

belong to Mahlon Moulds, and were designed for spice cakes. The heart-shaped mould (*on the cover*) bears seed-pods for decoration, reminiscent of the seeds used in making the little cakes—cardamon, annis, poppy, and caraway were popular in those days. The rectangular

mould (*Fig. 4*) illustrates the pledge between Saul and David, and is inscribed *Davit-Saul. 1676 Anno. Berrenhart*. Two other cake-moulds recently presented by Martin A. Ryerson to the Art Institute of Chicago are of interesting form. One, showing a sophisticated couple in eighteenth-century costumes, is from Bavaria (*Fig. 1*). The other bears the city seal of Nuremberg and a monogram (*Fig. 2*).

The saleratus jar and pie-plate with sgraffito decoration (*Figs. 6 and 7*) are early American in origin and are in the collections of the Art Institute of Chicago, as are also the slip-decorated milk-crock, deep pie-plate, measure, and pitcher. The inscription: *Salurates jar. Mrs. Hannah Craig. Made by George Muk. bladensburg (Maryland) dec. 1, 1848*, provides a fairly complete pedigree. Even more definite is the ancestry of a yeast jar in the same collection. It was found during the rebuilding of the home of a family in southern Pennsylvania. Masons unexpectedly unbricked



Figs. 8 and 9—Two ROLLING-PINS

One of Nailsea Glass, the other of wood and ivory. Rolling-pins seem to have been a favorite sentimental gift in days gone, and occasionally a weapon in conjugal squabbles. *Courtesy of Mahlon Moulds.*

the old bakeshop which had been walled in so long that no living person suspected its existence. Here amidst the ruins stood a large and handsomely modelled earthenware jar, with a spout for escaping gas, lugs for tying down the muslin cover, and all the other earmarks of the jar intended for

yeast. The maker of this jar seems to have sent it down to posterity as a proof that even in a humble object dignity may have its place.

But, in general, the utensils which have ministered to the gustatory satisfactions of mankind are not to be regarded as humble. In the kitchen they are, at the least, comely. The closer their intimacy with him who eats and drinks the more exquisite becomes their form, the more lavish their decoration. The radiant beauty of fine porcelain, the stately elegance of silver, the captivating glow, the intriguing changefulness of color, the fluid rhythm of glass—all these, like the portly allurements of the bean pot, the brown enticement of the pie plate, and the demure appeal of the milk pitcher, we owe to that primal instinct in response to which, throughout the ages, man has sought to dignify the delights of his body through their embellishment with stray gleanings from his soul.

* * *



AN OLD-TIME DOLL'S KITCHEN

The preceding article lends special appropriateness to this illustration of a doll's kitchen, made originally, it would appear, in the Hudson River Valley, not far from Albany, and now owned by Mrs. J. Insley Blair of Tuxedo Park. The dressers and plate racks, as well as the primitive type of range, suggest a considerable age for this tidy bit of construction. The mistress of the establishment and her helper are not inevitably contemporary with the frame, nor is all of the elaborate equipment necessarily of the same date.

Antiques Abroad

Bones Across the Sea

By ARTHUR HAYDEN

LONDON: *Bones Across the Sea.*—The storm about the bones of General Oglethorpe has died down. I took no hand in digging up his remains, but having dug up a very interesting portrait of the old general, then eighty-seven years of age, as he sat at the sale of Dr. Johnson's library in 1795, I present it to my readers. Old Dr. Johnson wanted to write the General's life, varied as it had been. Oglethorpe was a sturdy English character; his father an English knight, his mother Irish. Under the Duke of Marlborough he gained much military experience in the Low Countries, and, like many Englishmen at that time, he entered the German service as a soldier of fortune.

But his American career has claimed recognition from a private university in Georgia. His bones would have made a glorious heritage for a seminary. A great protest was made in England, but the Bishop of Georgia with his letter to the Archbishop of Canterbury protesting against the whole affair put the lid on the project. The people of Georgia, apparently, had no knowledge of these digging operations until the cables across the Atlantic made them aware of these interesting happenings in their behalf.

General Oglethorpe had a chequered career. He was impeached by the British for military failures, and acquitted; but he founded Georgia. Not only did he bring English settlers, but, it should be noted, he brought German emigrants who founded a town called New Ebenezer. He had a full life in America: he concluded treaties with the Cherokees; he fought the Spaniards, and he took Indian chiefs to England where they were received by the King. This was in 1734. After his fights in Florida and his advent in Carolina, he returned to England and became a crony of old Dr. Johnson, of Boswell, of Burke, and of Goldsmith, and he drank full flagons of port in Fleet Street and in the Clubs as a fine, elderly English campaigner of the old school should do.

* * *

Bacchanalian Revels.—To talk of Dr. Johnson is to talk of tea and the great number of cups he drank at a sitting. But they were small ones. I have measured Bow and Chelsea cups, eight to our present breakfast cup. But, in his day, port out of Portugal was the drink for gentlemen and scribes, as it was for Tennyson, who wrote lines to the Head

Waiter at the *Cock Tavern*, a century and a quarter later.

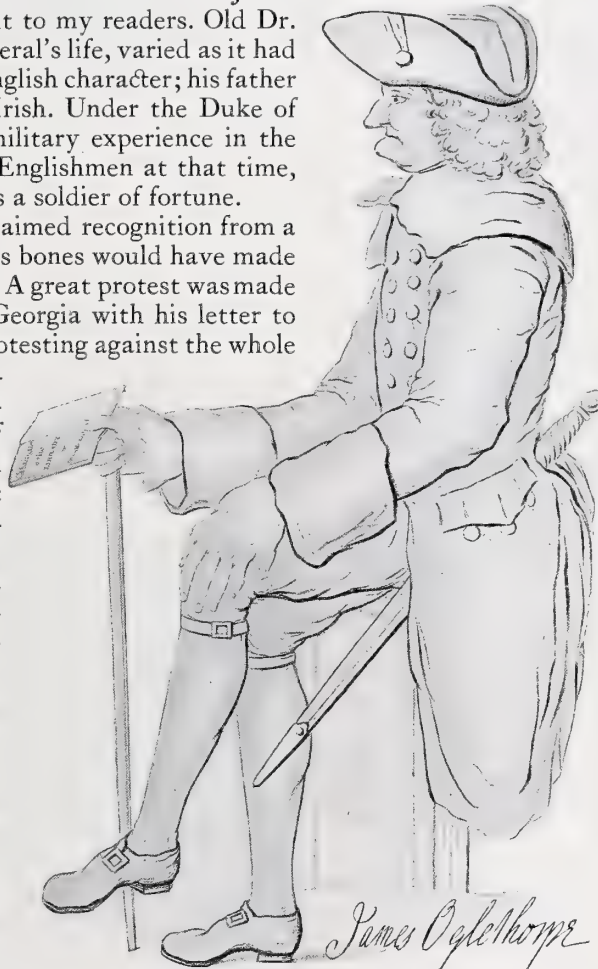
I illustrate a Spode jug representing the galaxy of classical art which, inaugurated by Wedgwood, invaded Staffordshire. Adams, the four Scots brothers, were building in the classical manner from Edinburgh and Dublin to the Adelphi in London, and made the classic style fashionable in all art of their day. The Staffordshire potters were caught up by this classic influence. In consequence, we get jugs for ale formed as if they were out of the later Roman days. Here are boys crowned with the grapes and the vine, satyrs with cloven feet, and yet more satyrs, a procession of Bacchanalian revellers. It is doubtful if the Staffordshire potter knew what he was modeling. George Cruikshank, illustrator of Dickens, was an early Victorian temperance reformer, who made engraving a mission. He launched an onslaught on gin drinking and should have had this jug as a text for his strictures.

* * *

Old Picture Frames.—At a recent auction in Paris, in conversation with a dealer, I learned something useful and illuminating. In confidence he told me he was not out to buy the pictures, he was only buying the frames. And that set me thinking. Comparing notes with London dealers I find that, when uncertain as to the origin of old canvases, they center on the frames, and bid for the frames only. This is a new aspect of connoisseurship. As an explanation it has been advanced

to me that owners occasionally change pictures and put them in old frames to catch the unwary. Lithographs and even chromo-lithographs and oleographs have been put in really old frames which once held fine old oil-paintings. In England a style known as the "Hogarth," a black frame with fine gold decoration in relief, made to encompass old mezzotint portraits, has been substituted to frame up later steel engravings. Here the dealer no doubt is right in his bidding for frames only.

As to frames in general, the old Italian masters designed their own and used fine gilding, together with coloured pig-



GENERAL OGLETHORPE

Drawn and engraved by Ireland, 1795, this represents the founder of the Georgia colony, aged 87 years, in the peaceful guise of a private collector at the sale of Dr. Samuel Johnson's library, of which he holds the catalogue in his hand.



CLOCK AND DIAL

By Daniel Quare
(c. 1700). Quare in-
vented the "repeater"
watch; first centred
hour and minute hand
of clocks, and made
many other improve-
ments in clock mech-
anisms. He died 1724.



ments, which are bright to this day. Exquisite harmony of form environed their paintings. Much could be said about frames. The art of framing pictures and engravings is one to be studied.

* * *

Grandfather Clocks.—I illustrate, not an eight-day clock, but a three months' clock. The function of winding up such a clock every quarter is equivalent to the ceremony accompanying the paying of the electric light demands, or almost on the high level of altering the record to fit "summer time." It is heartbreaking for possessors of old clocks which have run for a hundred years without stopping to obey an act of Parliament and stop them for an hour at one end of the year, and then put them on for an hour at the other end. It is, indeed, sacrilege to the old inventor who set himself and his mechanism for continuous accuracy.

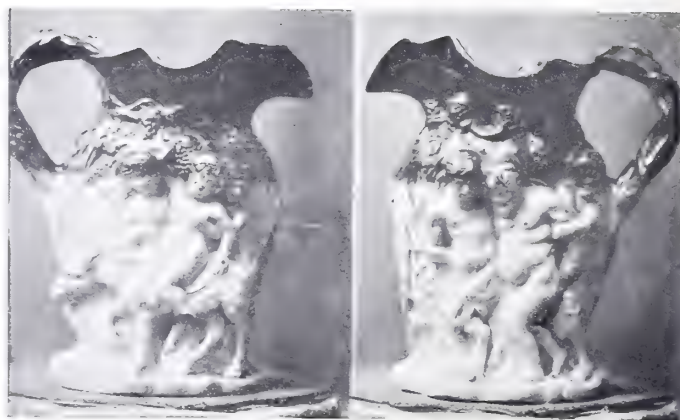
The clock illustrated is by Daniel Quare, an important English clockmaker. It runs for three months, and is, therefore, not of the usual grandfather eight-day variety, but is on the super-plane and has a dial for days of the month. Daniel Quare's clocks are among the finest in the world for timekeepers. These old clockmakers made for posterity.

I have a late eighteenth-century grandfather clock which has never been cleaned and has not stopped for ten years.

The works of such pieces are simple and easily understandable even by the novice. The catgut on the drums has only to be oiled to keep it in fit condition. The cogs and wheels will keep on indefinitely, approaching thus the two desiderata of perpetual motion and indestructibility.

* * *

English Beauties.—It was Lely who peopled the galleries at Hampton Court with the languishing favourites of Charles II. It was Sir Joshua Reynolds who perpetuated the loveliness of English beauty in his eighteenth-century



SILENUS PITCHER (late 18th century)

Classic in thought, this pitcher shows an interpretation drawn from Flemish sources—perhaps a Silenus procession by Rubens.

canvases, further immortalised, as the old painter acknowledged, by the mezzotints of McArdeell and others. Pigments are fugitive. Turner, one day not far distant, will only be known by his engravers. Hence, as a message to collectors, may I say here, buy and continue to buy all engraved work after Turner.

After Reynolds and Hoppner, and Raeburn, came Sir Thomas Lawrence. Once his portraits fell flat at the auction sales. Fifty years ago there sold for shillings what a hundred times the price could not buy to-day. I illustrate an engraving by G. T. Doo of one of his portraits. In every respect it is charming.



AFTER SIR THOMAS LAWRENCE

A portrait of Lady Selma Meade, engraved by G. T. Doo; a brilliant example of portraiture and of the engraver's art.

Books—Old and Rare

The Ghost of Christmas Past—A Reverie

By GEORGE H. SARGENT

MARLEY is dead, dead as a door nail, but *The Christmas Carol* of Dickens still rings around the English-speaking world, and stirs, as no carol ever stirred before, the heart of humanity. *The Chimes* still ring on Christmas eve, and *The Cricket on the Hearth* still chirps merrily beside the open fireplace. But though the Christmas books of Dickens and Thackeray remain for us the embodiment of the very spirit of the holiday, the Ghost of Christmas Past rises at this time of year. And, though the tables of the bookstores are laden down with the new-born books of Christmas Present, the ghosts of literature beckon us back to the time when the children of a by-gone century were fascinated by the books of that period which is referred to reverently by the older writers, and contemptuously by the younger ones, as the "late Victorian."

Dickens' and Thackeray's Christmas books are immortal. Every year, about this season, a new edition of some of them comes out to delight the children of Christmas Present. Those older ones, who read *ANTIQUES* and collect antiques, much prefer the first editions of those famous classics of the Natal Day. But the gay covers and large print and many pictures of the modern Christmas book brings to no child of today a more rapturous thrill than came to the children of the eighteen-eighties. Neglected and thrown aside by the next generation, the Christmas gift books of that period had an irresistible fascination for the juvenile mind.

For Christmas is primarily the golden time of the children: and the publishers of the 'eighties and 'nineties knew it as well as those of today. The hardy annuals, *Mother Goose*, *Æsop's Fables*, *Robinson Crusoe*, *Swiss Family Robinson*, and a host of others which come to memory, were in the habit of bearing new Christmas blossoms. The critics of that day regarded the annuals like *Friendship's Offering* and *The Young Lady's Annual* as far removed from the "artistic and sumptuous folios" of the day. Noah Brooks, reviewing in *The Book Buyer* of 1890 the Christmas books of the year, asked pertinently:

"Will the dilettanti of thirty years hence look on these offerings of ours with the same mild amusement with which we regard the annuals of 1830? It seems hardly possible that art can go much further than in this beautiful folio, *Time's Footsteps*, published by E. P. Dutton & Co., for example. It is a record of red-letter days, days made memorable by rare pleasures; and these delightfully illuminated pages are arranged for the recording of special holidays, visits of dear friends, choice bits of music, books read, and other pleasures of the fleeting months. The artistic printing, like so much that is new this year, comes from Nuremberg."

Yes, Mr. Brooks, the dilettanti are amused. And furthermore, "Made in Germany" has gone out of fashion. Palmer Cox's *Brownies* still remain a possession of childhood, but Mrs. Burnett's *Little Lord Fauntleroy* and Sara Crewe* are very likely to be regarded by the children of the

present as unmitigated little prigs, with a surfeit of sweetness. Andrew Lang's *Fairy Books* are now sought not by the juveniles, but by elderly book collectors. Boy Scout literature has largely supplanted those *Handy Books* of Dan, Lina, and Arabella Beard. *Zig-Zag Journeys* are undertaken now by juvenile drivers of automobiles, and Horatio Alger's boys *Struggling Upward* are regarded by young and old alike as a joke. *Treasure Island*, indeed, has become a classic, in spite of its tragic mangling by the movies. But these are Ghosts of Christmas Past for children who feel themselves a very essential part of a world of realities.

Then there were the "books of travel." People in those days (think of the nineties being "those days!") went about less and took life more leisurely than they do now. The automobile was the immature "horseless carriage" and the aeroplane was associated in the popular mind only with Darius Green and his flying machine. Those who had traveled abroad or at home felt it incumbent to relate their experiences to a wider circle than those about the home fireside. So there was, about Christmas time, a large output of books of travel. Nowadays a publisher would look askance at any "book of travel," for everybody has traveled and all paths are familiar. The North Pole has been found, the South Polar regions explored, the Dark Continent has been illuminated and the Great American Desert has become an oil field. What other travelers have seen has no interest for the man who has seen things for himself, and if there still exists any one who likes to read books of travel written by masters of the art of description he must perforce visit the second-hand stores. There these books will be found, in any quantity—the Ghosts of Christmas Past.

There were the "holiday art books" like *Home Fairies* and *Heart Flowers*, with poems by Margaret E. Sangster—'member her?—and "twenty pictures of children's heads, with floral embellishments, head and tail pieces and initial letters," by Frank French. French was,—or rather is, for he is still living—one of the greatest of American wood engravers; and, while this gift book, like most others of its time, was sentimentally mushy, such publications were always in great demand for Christmas gifts. What has become of them all nobody knows, and few care to wonder. Yet, if the collector of wood engravings is seeking examples of the work of our most famous American engravers of this golden age of wood engraving, he may find many such in the old holiday art books. Abbey's illustrations to a new edition of *She Stoops to Conquer*; Holmes's *The Last Leaf*, illustrated by G. W. Edwards and F. Hopkinson Smith; *Bric-a-Brac Stories* by Mrs. Burton Harrison, with the illustrations by Walter Crane; *Manon Lescault*, with the

*Curiously enough *Sarah Crewe* is still one of the most popular children's books, and has just been re-issued in a new edition under the title of *The Little Princess*.—ED.

pictures by Maurice Leloir; *The Sermon on the Mount*, to which Harry Fenn, F. S. Church, Hy. Sandham, W. L. Taylor, and others contributed drawings of varying strength and quality, and for which Sidney L. Smith furnished decorative borders, are not unworthy of study; *Childe Harold's Pilgrimage*, with illustrations which still have the power to charm,—these were the “art books” of that long-ago Christmas season.

There were also, as a development of this popular taste for “art” in a time when the chromo was in its glory, books of etchings, which had, in a measure, supplanted the demand for fine line engravings. Back in 1875, only ten per cent of the prints sold by Keppel were etchings. By the late eighties the proportion had risen to sixty per cent of total sales; and, though many crimes were committed in the name of etching, the way was being paved for a just appreciation of this form of art, as we came to know it later, in the work of Parrish, of Pennell, and of that greatest etcher of all time, James McNeill Whistler.

The process “half-tone,” which came in about this period, marked the end of the wood engraver's art, now happily being revived in new forms. Joseph Pennell is unsparing in his denunciation of the process plate, and, if any collector of engravings needs a mental shaking-up, I advise him to get Pennell's Scammon lectures at the Chicago Art Institute and to read in *The Graphic Arts* what he has to say about the half-tone:

“By its use paintings can be reproduced and any sort of drawing; consequently a tribe of money grubbers have arisen who can't draw, can't paint, but have formed a combine, and the screen and the artless editor are altogether responsible for the utter downfall of American illustration.”

But Christmas ought not to raise unpleasant memories, and so we may well go further back over this period to the time of the great wood engravers: Wolf, Timothy, Cole, French, and a few others, to find the best work of what

was then a “new school” of young Americans, influenced by the homecoming of the young painters who had been imbued with the ideas of the great Barbizon school. The engravers had a fight on their hands, as have the poets and the writers of the New Dispensation of today; but they fought bravely, and their work remains to us, easily acquired in the books now to be found in the second-hand bookstores. In spite of the increased difficulties of their craft, they interpreted a deeper artistic feeling with a truer

appreciation of values than had ever been shown up to that time. If, in due course, the demand for cheapness and facility drove them out of business, so much the worse for the public that demanded cheapness and facility, say I.

Some day the engravings of the masters of this golden period of engraving will be treasured, and they will have become scarce through an earlier lack of appreciation. So, in browsing in the second-hand stores for Christmas books which are both cheap and worthy of preservation do not overlook those of the Victorian engravers. Comparing them with the illustrated books of today one may echo the query of Noah Brooks: Will the dilettanti of thirty years hence look upon these things of today with “mild amusement?”

Then there was another kind of Christmas literature—that of the periodicals. The young *Scribner's*, *Wide Awake*, *St. Nicholas*, the older *Harper's*,—what delights are still hidden in their now neglected and yellowing pages! And the literary magazines and periodicals

of that day! I know of no better fun for a winter's evening than reading the advertisements of these publications, filled with the Ghosts of Christmas Past. It recalls what Stevenson said, in *An Inland Voyage*, of his poring over maps: “The names of places are singularly inviting; the contour of coasts and rivers is enthralling to the eye; and to hit in a map upon some place you have heard of before makes history a new possession.” So it is with those old advertisements of books. The names are even more inviting



AN ART GONE BY

This is a reduced reproduction from a wood engraving, after nature, by Frank French, one of America's foremost wood engravers, still living. The art of the old time wood cut has been revived, but it is doubtful that hand engraving of this painstakingly exquisite type will ever again come into general use.

than those of places; the contemporary criticisms are like finding an unexplored coast, and to hit upon the name of some one book which has survived to the present is to experience a real thrill of pleasure. Alas, the ghosts far outnumber the realities!

A pleasant ghost is raised by the book collector who finds in one of these magazines, in January, 1890, that Bernard Quaritch, the great "King of Booksellers" as he was called by an American writer, and who modestly accepted the proffered crown, is coming to New York, Boston, Philadelphia, and Chicago to exhibit some of his crown jewels. "The first imperial jewel in our exhibition," the advertisement announces, "is a manuscript in golden letters upon purple vellum, written at a period half way between the birth of Christ and the discovery of America." It is a pleasure to the collector to recall that this manuscript remained in America and found a permanent home in the library of J. Pierpont Morgan. Then to read of a copy of the Psalter of 1459, the most magnificent work ever printed, actually for sale! The pleasure of the collector in reading old priced catalogues is nothing to the charm of such advertisements, which give these books reality. Ghosts of giants, these were, and today they loom

even larger in stature in the appreciation of book collectors. These ghosts seem once more to have assumed flesh and blood, while the contemporary pieces of literature are thin and shadowy beside them. There were books enough being published then, in all conscience; and they were consistently reviewed as books are reviewed today. But nowadays the current is so wide and swift that he must be a brave swimmer who attempts to breast the flood of literature. Perhaps thirty years hence—but who knows?

Those of us who have not yet fathomed the new mystery of Einstein, and who, by reason of our interest in the old and rare, know that time is fleeting, need not go so far back into the past to find antiquity. So much for relativity. Beside the *Bible* of Gutenberg, the *New England Primer* is modern literature, as that in turn is antique beside *Alice in Wonderland* or *Treasure Island*, which are "old" books to the children of today. Each year the snows fall on the new-made graves of literature, and, at each Christmas season, the ghosts walk abroad, to be seen by those who have seeing eyes, as they beckon to the generation of new-born books to join them in the shades where they may sleep forever in the blessed Nirvana of oblivion, or, perchance, achieve an immortality.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address, Book Department.

THE COLLECTOR'S WHATNOT: Compiled by Cornelius Obenchain Van Loo, Milton Kilgallen and Murgatroyd Elphinstone. Boston: Houghton Mifflin Company; 147 pages, 23 illustrations. Price, \$2.50.

THE *Collector's Whatnot*, *A Compendium, Manual and Syllabus of Information and Advice on all Subjects Appertaining to the Collection of Antiques both Ancient and not so Ancient*—Such are the devastatingly inclusive title and sub-title of this learned contribution to the science of collecting. Some may find in this apparent imperialism of wisdom a certain unseemly quality of vaingloriousness. But the test of that lies in the book itself. Having read it with care, we absolve it of any hint of undue egotism or conceit. To leap, as does this volume, into the very thick and midst of the "moustache-cup" era, and to embrace its rugged beauties openly and unabashed, requires more than mere scholarship. It requires bravery of so high an order that, even if it be accompanied by some personal bravado, it is as far beyond criticism as beyond belief.

Dedicated "To the Resigned Husbands and Wives of All True Collectors," and containing an exhaustive and exhausting preface by Cornelius Obenchain Van Loo, D.A., C.O.J., President of the American Academy for the Popularization of Antiquities, the book is sure to gain and hold the attention of all antique lovers—indeed of lovers in general, and others less particular.

But, perhaps, before we dissect *The Collector's Whatnot* and lay bare its not too modest contents to our readers in order that they may be able to discuss the book intelligently, yet without unduly exerting themselves by reading it, it would be well to say a word about the American Academy for the Popularization of Antiques, under whose auspices the volume is published.

This society, which is in no way to be confounded with the Society for the Prevention of Cruelty to New England Kitchens, was founded—so our book informs us—on February 14, 1911, by Eben S. Twitchett, B.B.S., Cornelius Obenchain Van Loo, D.A., C.O.J., etc., Raymond L. Pry, A.B., A.M., and Professor Milton Kilgallen, F.R.S. It has, as is so aptly—almost soulfully—not to say profoundly—stated in the preface "not only awakened untold numbers of people to the refining value of something really

old, but has cleared up those highly important moot points:—"When does a thing cease to be merely old and become an antique? And when is an antique not an antique?"

Besides settling these much-discussed questions, the Academy has other weighty work to its credit; for it has "collected, collated, segregated, documented, annotated, and filed over 7,300 pounds of reports on American-owned antiquities alone (August 28, 1922)."

The Academy has been particularly fortunate in securing the services of Professor Milton Kilgallen, F.R.S., to compile and edit the notes and papers thus collected. Professor Kilgallen's great work needs, of course, no mention in these columns.† It will be rivaled if not surpassed, by *The Collector's Whatnot*, which we shall now analyse carefully as befits such a *magnum opus*.

The first paper in this inspiring collection is by Eben S. Twitchett, the founder of the Academy, who, in twenty-seven pages, dilates on the opportunities awaiting the present-day col-

*Since this date the Academy has added 2323 ounces of material to its files, besides publishing several notable handbooks, a detailed account of which appears at the end of *The Collector's Whatnot*.—Ed.

†For the benefit of the few readers to whom this work is unfamiliar we need only add that it concerns Bores and Borers and may be procured from the A.A.P.A. Details and prospectus sent on request. The suggestion here offered that holes were first invented as a hiding place for those seeking escape from Bores, instead of the Bore, so to speak, making the hole and pulling it in after him, as is usually supposed, is calculated to arcuse violent discussion.—Ed.



Fig. 1—THE RAREST POSSIBLE FIND
Chest on frame, with padlock open and
restorative contents almost intact.

NEW BOOKS *for* COLLECTORS

Suitable for Christmas Presents

as listed in the November issue of
ANTIQUES—and many other reliable books on every phase of collecting, may be examined in

The Collector's Corner of

The Bookshop for Boys and Girls

Women's Educational and Industrial Union

270 BOYLSTON STREET, BOSTON, MASS.

Mrs. A. Bradlee Hunt

wishes her friends to know that she is moving her antique shop from its present location, *Chappaqua Village, New York*, one-quarter of a mile to her home on the *Old Kipp Road*. Here she will be ready, as before, to serve old customers and new from her extraordinarily large collection made up of all kinds of furniture in mahogany, maple, walnut, and pine, both in original and refinished condition; paneling, hooked rugs, glass, china, samplers, brass, iron, pewter, hardwood, lanterns, slip ware, etc. A great number of these pieces are most suitable for Christmas gifts.

You are cordially invited to write or call.

Telephone, CHAPPAQUA 22

Christmas Greetings to Our Customers!

A HOLIDAY REDUCTION on gifts appreciable not only to the pursuer of things antique but also to the lover of things intrinsically beautiful.

Sandwich glass candlesticks, plates, saucers, cup plates, compotes, covered bonbon dishes, and salts; Sheffield candlesticks, and fruit dishes; pink lustre tea pots, sugarbowls, creamers, and cups and saucers; and a great many more things too numerous for us to tell you about here.

YEARS AGO

Great Barrington, Massachusetts

MRS. G. N. BROTHERS

Telephone, 224-W

ANTIQUES

HISTORICAL AND OLD BLUE CHINA

Finger Bowls China Vases
Sandwich Glass Salts Lustre Pitchers
Sandwich Glass Sauce Dishes Perfume Bottles
Sandwich Glass Candlesticks Pewter Porringers
LARGE ASTRAL LAMP, with 9 $\frac{3}{4}$ " globe.
SILVER LUSTRE TEAPOT (diamond pattern)
FLIP GLASSES—Plain with etching at top; fluted and etched;
3-piece molds (sunburst pattern, etc.)
JENNY LIND MIRROR

MRS. C. A. BROUWER

260 BROW STREET :: EAST PROVIDENCE, R. I.
Telephone, East Providence 130-R

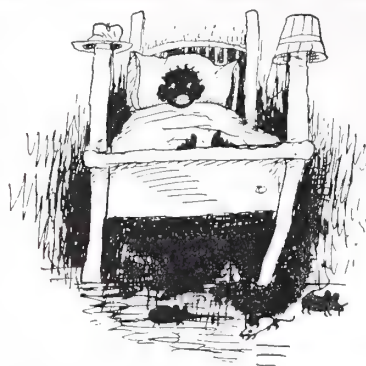


Fig 2—ANTIQUE BED

The author mistakenly speaks of a mahogany inlay.

lector in storing up new wine for old bottles. The almost celestial timeliness, the far flung pertinence of such an article can hardly be over-praised. Owing to a widespread mistrust of the healthfulness of using ash barrels open to vulgar scrutiny, some of our first families are beginning to suffer embarrassing accumulations of glassware. Mr. Twitchett's suggestions should aid in removing embarrassment while retaining the glassware.

As against collecting the antiques of the past our author argues, furthermore and delightfully, for the collecting of antiques of the future. "The intoxication of tearing the veil from the inscrutable hereafter, the blood-quickenning element of risk, as one selects and stores away the antiques of tomorrow-years," what is there to compare with it? What indeed? Such intoxicating risks call for vision! They have been known to destroy it!! But Founder Twitchett's prevision is not confined to bottles and their use. He takes us into his confidence concerning his own collection of fifty-years-later treasures,—the felt pennants of flivver owners, the cigar lighters and flower holders of limousine magnates, and those finely wrought silver handles devised by twentieth-century genius for lending the touch of exquisiteness to the act of gnawing yellow corn from the cob.

The next essay is entitled, *Hints for Buying from Original Sources*, from the copious pen of Cecilia Lefingwell Prynne, who is—may we whisper it confidentially—in private life, Mrs. Gutz. In brief, concise form, cross indexed by object, subject, and verb, and emphasized by a brilliant selection from the other parts of speech, she gives us typical dialogues to be used in buying antiques for a mere song from unsophisticated and hence unsuspecting owners. To be able to accomplish this is, in her judgment, an indication of a fine artistic appreciation unsullied by those crass commercial considerations which usually dominate the minds of persons who have something which she wishes to acquire. All that one needs is the example of Mrs. Gutz, plus some nerve, to accomplish wonders in separating old families from their most cherished heirlooms.

We earnestly wish that we might continue to outline *The Collector's Whatnot*, but undue space has been pre-empted by less important considerations.* We may add merely that, in some chapters, which are reprints of talks given before the A.A.P.A., we perceive the rich mine from which many a well-known writer on antiques has drawn pyritic gold. The sketch by Murgatroyd Elphinstone, A.B., A.M., F.A.A.P.A.,† entitled *The Secret of Success*, displays similarities to that well-known book, *The Collector Stuck*, which are hardly attributable to accident; while *Horse Chestnut*, by an anonymous authoress, exhales a swooning aroma such as we have encountered in the more publicly acclaimed writings of another.

Before this review is closed the typographical excellence of *The Collector's Whatnot* must be mentioned. The type, headings, and illustrations are of a hideousness perfectly adjusted to the character of the text and are, therefore, most helpful in creating that so-sought-for-and-elusive feeling—atmosphere. The headpieces are almost entirely from woodblocks, as is the usual case with heads. The pen drawings make no apologies to Joseph Pennell. The picture reproduced herewith (Fig. 1) of an early New Jersey sideboard is typical of their general excellence.

*These may be found on pp. 267 to 293.—ED.

†Mr. Elphinstone was, as many of our readers may remember, lecturer on Scrollwork and Frats at Sinsabaugh University during the winter of 1917-18.—ED.

We are grieved to observe certain errors calculated—it must frankly be stated—to draw a smear across the archaeological eminence of the authors of so important a work. For example, in the cut opposite page 144, reproduced herewith (*Fig. 2*), there is pictured an “old Virginia four-poster inlaid with mahogany.” Even a cursory examination of this cut should render it obvious that—whatever the local tendencies of the cabinet-makers of the period when this piece was made—the inlay in this case is not mahogany, but ebony.

Nevertheless, taken all in all and about and about—the book is one that will afford much talk and some conversation. It will be referred to wherever collectors meet. It should, without fail, be on the shelf with every antiquer—the gift of loving friends. If John Phoenix* had been resurrected from the ashes of three-quarters of a century since, and had been set the task of compiling this book, he could hardly have done better than the present authors.

WARES OF THE MING DYNASTY. By R. L. Hobson. New York: Charles Scribner's Sons. 240 pages; 128 illustrations, 11 colored. Price, \$25.00.

THIS is the extent of the opportunity to procure this book: there have been printed for sale, 24 copies on Japan paper bound in vellum, supplied with an extra color plate and signed by the author; 250 copies on English hand-made paper, bound in pigskin, supplied with an extra color plate and signed by the author; 1500 numbered and 500 unnumbered copies printed on rag paper and bound in canvas. The type has been distributed.

Confronted by that numeration, the individual or the library possessed of active or potential interest in Chinese porcelain should waste no time in procuring this volume. It is one of those works which by the nature of its authorship, and by the fact that its method is that of summarizing and collating existing knowledge of a subject, wins immediate recognition for authority and continues to hold the field without dispute for a generation or more. Within a few months after publication, such a book commands a premium over the issue price: within a few years, it is unobtainable except rarely in the auction room.

R. L. Hobson is keeper of the department of Ceramics and Ethnography of the British Museum. He has written extensively in the field of pottery and porcelain, both Oriental and European. His equipment for his present task is, therefore, of the best. He has, further, fulfilled his undertaking with care and exactitude, virtually unilluminated by literary flights, or by portrayal of any uncritical enthusiasms. A book thus produced offers solid reading, a characteristic which will commend it to the student but which may be accepted as a warning to those who seek a generally gossiping guide into the mysteries of Oriental art.

As a reference work the *Wares of the Ming Dynasty* is made speedily available by means of a tabulation of marks and inscriptions, a bibliography—not too extended, and a sufficient index. Fifty-nine plates offer one hundred and twenty-eight illustrations, of which eleven are in color. All of these are excellently reproduced in scale sufficiently large for the identification of form and pattern and—in some cases—even of texture.

An excellent feature of the illustrations is their brief accompanying description, with its reference to the page of text discussion. This makes possible a reading of the book in true Oriental fashion, backwards—beginning at the end with the pictures and proceeding from them to technical and historical considerations. The method is seriously recommended as giving assurance of fruitful results.

Perhaps it is worth remembering that it was Ming porcelain, produced from 1368 to 1644, which set Europe agape with envy: though the Chinese had mastered the art of porcelain-making by the ninth century and were even thus early exporting their wares. The best of it was kept at home in China: the worst of it was shipped abroad. That has always been the way with things Chinese—and Japanese as well. More than two centuries and a

*John Phoenix, whose real name was George Horatio Derby (1823-1861), was in his day, perhaps, America's finest satiric humorist.

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I have space only to list a few: Flip glasses, historical flasks, blown glass and pressed glass, unusual hooked rugs, Currier & Ives prints of racing scenes, hunting scenes, etc., curly maple highboy, walnut highboy, curly maple desk, Queen Anne card table, Flemish day bed of beautiful design, Hepplewhite sideboard.

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With carved gilt oak leaf. Size 36 x 22 inches.

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Girl with black cat. Size 34 x 17 inches.

Six Rush-Seat Chairs

Original decoration.

A Gilt Front Banjo Clock

With old pictures and bracket, by A. Willard.

A Hall Clock

Mahogany case, moon dial, brass trimmings and ornaments, by A. Willard, with old advertisement on door.

A Ship's Mercury Barometer

Mahogany case.

Inlaid, Swell Front, Hepplewhite Bureau

A Curly Maple Chest

Of 4 drawers, very handsome.

A Maple Desk

In natural color (finished)

A Twist Leg Mahogany 2-drawer Work Table

Several Handsome Pitchers

In resist Lustre, Crouch ware, Sunderland, etc.

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In pairs: all old and good condition.

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half of production brought changes of form and an immense variety of patterns. It saw the development from experimentalism to the highest dexterity both in the making and in the decoration of porcelain.

The attempt to achieve separation and classification in so vast a field requires courage, but Mr. Hobson has not shrunk from it. He establishes periods within the great period and distinguishes the work of the imperial potteries from that of miscellaneous establishments. He discusses shapes, patterns, textures and qualities; points out the pitfalls which lurk in the collector's path and tells what is not Ming, as well as what is. If at any point, his data or his conclusions are open to question, no one less well equipped than he, himself, is qualified to disclose the fact.

Antiques in Lecture and Exhibition

ANTIQUES will gladly publish advance information of lectures and exhibitions in the field of its particular interest. Notice of such events should reach the editorial office, if possible, not later than the fifteenth of each month, for publication on the thirtieth. This service is free of charge.

LECTURES

BOSTON, MASS.:—Museum of Fine Arts—

Wednesday Conferences:—

Prints. Henry P. Rossiter, December 5 and 12. Fee, \$1.

Sunday Talks:—

Paintings. Mr. Ernest L. Major, December 9, at 4 P.M.

Egyptian Ceramics. Mr. William H. Graves, December 16, at 4 P.M.

Mr. A. J. Wace, former Director of the British School at Athens, will lecture, December 5, at 4 P.M.

Cards announcing further Sunday talks will be sent to any address upon application to the Department of Publication and Instruction.

Boston Public Library—

Sunday Lectures:—

Bells and Bell Ringing. Mrs. Arthur A. Shurtleff, December 16, at 3.30 P.M.

EXHIBITIONS

HARTFORD, CONN.:—Wadsworth Athenaeum,

December 1-31—Exhibition of hand woven American textiles,
10-4 Daily including spreads, coverlets, linen, towels,
2-5 Sunday dresses, etc.,

NEW YORK CITY:—Anderson Galleries,

December 3-15—Exhibition of necklaces, beads, Roman and Greek glass from the Azeez Khayat collection.

December 3-24—Exhibition of furniture, tapestries and screens from the Karl Freund collection.

Auction Notes

CALENDAR

(Sales to be held at galleries unless otherwise noted)

NEW YORK:

December 3, 4
afternoons

December 5
afternoon and evening

December 3
evening

December 6, 7, 8
afternoons

December 10, 11, 12, 13
afternoons

December 14, 15
afternoons

December 18, 19
afternoons

THE AMERICAN ART GALLERIES, 30 East 57th Street.
Part two of the William F. Gable library—View from November 30.

Library of Mr. Jules Kahn—View from November 30.

Collection of French, English and Italian furniture, porcelain, and tapestries, from the estate of Hermann Lans—View from November 30.

Furniture, paintings, silver and glass from the estate of Ellen B. Roberts—View from December 7.

Collection of the late Henry T. Dortic, comprising French furniture; bronzes, Chinese porcelains, faience, paintings and tapestries—View from December 8.

Laces, linens and bedspreads from the Pietro Cattadori collection—View from December 15.

NEW YORK:
December 3, 4, 5, 6
afternoons

December 3, 4, 5
evenings

December 6
evening

December 7, 8
afternoons

December 10, 11, 12
afternoons and evenings

December 13
afternoon and evening

December 14, 15
afternoons

December 17
evening

December 17, 18, 19, 20
afternoons

THE ANDERSON GALLERIES, *Park Avenue at 59th St.*
Early American and English furniture, glass, mirrors,
clocks, from the collection of Fred J. Peters.

Collection of books and manuscripts relating to the
early West.

Currier & Ives prints from the collection of Fred J.
Peters.

Irish and English silver, glass and furniture.

Part two of the library of Mr. John Quinn.

Library from the Middle West.

Early American furniture collected by Mrs. Frank W.
Duke.

Library of Mrs. Clara B. Fort.

Collection of modern and antique furniture, etc.

THE outstanding sale of the season so far has been Part I of the late William Whiting Nolen collection. Mr. Nolen, known for many years to Harvard men as "The Widow," and perhaps the most famous of private tutors, was also well known as a collector of American antiques. The sale of his collection was widely heralded and largely attended. Many purchasers were Harvard men who had studied under Mr. Nolen, and who wished to acquire some relic of "The Widow." Prices, for this reason, fluctuated greatly, notably in the smaller pieces. For example, an eight-inch Staffordshire Toby (No. 249), brought \$65, and another, very similar (No. 250), brought \$40. It is unfortunate that publicity has been given mainly to the high prices.

* * *

The Nolen sale had an unusual number of clocks—over fifteen attributed to the Willards—Aaron and Simon. The highest figure brought by a Willard clock was \$800 for a presentation piece, the lowest \$105.

* * *

It was observed that, among the examples of historical Staffordshire table ware, the views of places in and around New York brought, in every instance, higher prices than those of other places. Whether this is due to the large number of collectors who specialize in New York memorabilia, or to the dominance of the city, is a question that cannot be answered here.

* * *

The later auction season promises to be a busy one. There are several notable libraries to be sold this winter at the American Art Galleries, and the Anderson Galleries have some interesting furniture sales scheduled, notably the Margolis auctions, of which there are to be two more.

* * *

The digest of auction prices is offered below in a new form, which it is hoped may prove convenient. The pieces are listed alphabetically by class. The gallery and date, listed in italics, indicate the place and date of the sale in question. The name of the collection sold is given at the beginning of the column. The numbers show the catalogue numbers of the pieces.

The prices here listed were selected from the following sales:

Anderson Galleries, Oct. 19, 20—Mrs. E. O. Schermikow, hooked rugs.

Anderson Galleries, Oct. 29, Nov. 3—Part I, William Whiting Nolen, furniture.

Anderson Galleries, Nov. 5-10—Luis Ruiz, Spanish antiques.

Anderson Galleries, Nov. 15—Mr. Caswell Barrie, hooked rugs.

BENNINGTON

(Anderson Galleries, Oct. 29-Nov. 3)

Nos.

167, two bowls, <i>Lyman and Fenton & Co. 1849</i>	\$32.50
171, three tortoise shell dishes	40.00
175, <i>Lion of St. Mark's, length 12 inches</i>	105.00
182, two tortoise shell crocks	30.00
185, two tortoise shell candlesticks	25.00
191, deacon tortoise shell bottle	37.50
200, two mugs, <i>height 4 inches</i>	17.50
214, teapot, tortoise shell, <i>height 13 1/4 inches</i>	42.50

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Early American curly maple Chests of
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Date of Stand or Salver 1791
JOHN SCOFIELD, *Maker*

Date of Set (4 pieces) 1800
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BOSTON

A large collection
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Furniture

CHAIRS

(Anderson Galleries, Oct. 29-Nov. 3)

Nos.

113, painted ladder-back, American, 18th cent.	\$27.50
162, inlaid mahogany high-back arm, American, 18th cent.	180.00
165, six Yorkshire Windsors, baluster legs, English, 18th cent.	145.00
284, walnut comb-back corner, American, 18th cent.	135.00
328, twelve carved maple fiddle-back, American, 1825	650.00
477, carved beech, scrolled legs, American, 17th cent.	90.00
492, carved mahogany wing-chair, American, Chippendale	60.00
501, carved mahogany settee, two side chairs, American, Sheraton	325.00
509, fiddle-back, maple, reading arm, American, 18th cent.	17.50
513, Martha Washington mahogany high-back arm, American, 18th cent.	170.00
516, painted comb-back reading Windsor arm, American, 18th cent.	155.00
656, Martha Washington mahogany high-back arm, American, 18th cent.	250.00
667, lacquer corner chair, baluster legs, American	20.00
671, eight carved mahogany dining, American, Hepplewhite	435.00
691, four carved mahogany Chippendale, by <i>Burling, New York</i>	300.00
775, two walnut, cabriole legs, American, Queen Anne	250.00
814, pear tree, square legs, American, Chippendale	40.00
823, beech rocking, scroll-top rail, American, 18th cent.	60.00
833, William Penn's beech armchair, American, Jacobean	725.00
835, two Washington carved mahogany, American, Chippendale	700.00
1002, decorated eagle Hitchcock, American	35.00

(Anderson Galleries, Nov. 5-10)

Nos.

191, Gothic carved wooden, Spanish, 15th cent.	\$190.00
1026, embroidered red velvet arm, Spanish, 16th cent.	185.00
1204, velvet embroidered bench, Spanish, 17th cent.	575.00

CLOCKS

(Anderson Galleries, Oct. 29-Nov. 3)

Nos.

156, gilded mahogany banjo, by <i>Willard</i>	\$150.00
288, painted mahogany grandfather's, by <i>Simon Willard</i>	130.00
307, Mount Vernon gilded mahogany banjo, by <i>Aaron Willard</i>	300.00
309, pear tree grandfather's, by <i>Nath'l Mulliken, Lexington</i>	160.00
314, mahogany banjo, by <i>Simon Willard</i>	255.00
475, pine mantel, miniature grandfather's, by <i>Joshua Wilder, Hingham</i>	435.00
496, inlaid mahogany grandfather's, by <i>Simon Willard</i>	375.00
510, mahogany regulator wall, by <i>Aaron Willard</i>	105.00
664, mahogany grandfather's, by <i>Ephraim Willard, Medford, 1797</i>	175.00
669, inlaid mahogany mantel, by <i>Aaron Willard</i>	490.00
680, mahogany banjo, Mount Vernon, by <i>Willard</i>	155.00
783, gilded banjo, by <i>Aaron Willard</i>	270.00
792, inlaid mahogany banjo, by <i>S. Willard</i>	260.00
810, inlaid mahogany grandfather's, by <i>E. Willard, Boston</i>	335.00
824, mahogany grandfather's, by <i>S. Willard</i>	335.00
832, inlaid mahogany grandfather's, by <i>Simon Willard</i> , with original label, and presentation notice to town of Roxbury	800.00
1031, carved mahogany grandfather's, by <i>Garriid Bramer</i>	100.00
1033, miniature mahogany grandfather's, by <i>Simon Willard, Grafton</i>	610.00
1034, inlaid mahogany pear tree miniature grandfather's, by <i>Joshua Wilder, Hingham</i>	510.00
1037, satinwood inlaid mahogany grandfather's, by <i>S. Hoadley, Plymouth</i>	95.00

DESKS

(Anderson Galleries, Oct. 29-Nov. 3)

Nos.

490, mahogany block-front kneehole, without brasses	\$450.00
495, mahogany block-front, slant-top, by <i>Goddard</i>	525.00
686, carved walnut block-front, slant top	475.00
687, mahogany kneehole lady's writing, English	205.00
692, carved mahogany block-front secretary-bookcase, American	900.00
694, inlaid mahogany secretary, American	435.00
774, child's pine slant front, American	50.00
782, satinwood and mahogany, American Hepplewhite	300.00
800, inlaid mahogany secretary, American	275.00
815, mahogany, American	130.00
1020, inlaid walnut kneehole, Queen Anne	175.00

(Anderson Galleries, Nov. 5-10)

Nos.

149, writing cabinet, Spanish, 17th cent.	\$185.00
952, lacquer escritoire, Spanish, 18th cent.	280.00

GLASS

(The Anderson Galleries, Oct. 29-Nov. 3)

Nos.

20, two Wistarburg canes	\$8.00
21, two Wistarburg rolling-pins	8.00
24, three millefiori paperweights	60.00
25, Wistarburg pitcher, height 6¾ inches	22.50
26, two Stiegel flint candlesticks, height 6 inches	65.00

27, Stiegel covered mug, height 10 inches	45.00
29, Stiegel flip glass, height 5½ inches	40.00
37, Sandwich canary compote, height 6½ inches	115.00
38, four sapphire salts	27.50
40, Sandwich candlestick, white dolphin	35.00
43, two Sandwich aquamarine candlesticks	32.50
48, eight silvered curtain tiebacks	40.00
53, porch hanging lantern, height 18 inches	45.00

HIGHBOYS

(Anderson Galleries, Oct. 29–Nov. 3)

Nos.

144, elmroot, balustered legs, American	\$925.00
315, inlaid mahogany, bracket feet, 18th cent.	120.00
480, carved curly maple, cabriole legs, American, 1760	575.00
665, carved mahogany, cabriole legs, American	220.00
676, carved maple, broken arch top, sunburst centre drawers, original brasses, cabriole legs	3,100.00
681, lacquered, Chinese figures	170.00
689, carved mahogany, cabriole legs, American	485.00
795, maple, balustered legs, scrolled stretcher	300.00

HISTORIC CHINTZ

(Anderson Galleries, Oct. 29–Nov. 3)

Nos.

730, panel, <i>Bust of Washington</i> , 17 x 14 inches	\$45.00
733, panel, <i>American Triumphant</i> , 21 x 31 inches	125.00
736, panel, naval scenes, framed, 32 x 24 inches	280.00
739, panel, <i>Wasp and Frolick</i> , 4¾ x 5¾ inches	37.50
743, panel, <i>Lafayette</i> , 3½ x 4½ inches	27.50
757, panel, <i>The Crystal Palace</i> , 19 x 27 inches	40.00

HOOKEED RUGS

(Anderson Galleries, Oct. 19, 20)

Nos.

118, floral design, 44 x 27 inches	\$32.50
273, floral design, 91 x 91 inches	125.00
267, peacock on ivory field, 48 x 44 inches	35.00

(Anderson Galleries, Oct. 29–Nov. 3)

Nos.

840, cat medallion, 48 x 30 inches	\$40.00
844, stripe motives, 52 x 32 inches	12.50

(Anderson Galleries, Nov. 15)

Nos.

1, embossed effect, brown, 51 x 27 inches	\$30.00
22, red and brown border, 61 x 31 inches	25.00
29, floral design, 39 x 24 inches	57.50
49, all-over star pattern, 43 x 31 inches	20.00
62, mottled design, 56 x 31 inches	15.00
99, relief work in grey, 53 x 28 inches	80.00
104, ship design, 49 x 39 inches	60.00
125, woolen in relief design, 62 x 30 inches	55.00
147, floral design, 63 x 29 inches	70.00
162, raised flower design, 53 x 29 inches	67.50

LIVERPOOL WARE

(Anderson Galleries, Oct. 29–Nov. 3)

Nos.

381, American ship pitcher, <i>Levi and Polly Peterson</i> , height 9 inches	\$97.50
382, pitcher, <i>L'Insurgent and Constitution</i> , height 8 inches	32.50
384, pitcher, <i>Washington in Glory</i> , height 9 inches	120.00
386, pitcher, <i>Wasp and Reindeer</i> , height 6½ inches	62.50
388, pitcher, Masonic emblems, height 9 inches	37.50
391, pitcher, Bricklayers' coat-of-arms, height 11 inches	220.00
402, pitcher, <i>Success to America</i> , height 8 inches	100.00
407, pitcher, <i>The Sailor's Adieu</i> , height 12 inches	55.00
414, pitcher, portrait of Commodore Preble, height 10 inches	350.00
420, two plates, <i>Washington</i> , diameter 4½ inches	57.50
422, bowl, <i>General Gates</i> , diameter 9½ inches	140.00
437, pitcher, Boston presentation piece, height 16 inches	310.00

LOWESTOFT

(Anderson Galleries, Oct. 29–Nov. 3)

Nos.

217, Chinese bowl, diameter 10 inches	\$30.00
220, Chinese bowl, diameter 11 inches	50.00
223, Chinese mug, height 6 inches	10.00
227, Chinese dinner service, 84 pieces	200.00
229, Chinese platter, length 16 inches	22.50
230, Chinese dinner service, 99 pieces	360.00
613, Chinese teapots	30.00

MIRRORS

(Anderson Galleries, Oct. 29–Nov. 3)

Nos.

281, carved and gilded, American, 18th cent.	\$110.00
285, two Georgian carved and gilded convex	230.00
292, oblong gilded, American, Empire	30.00
493, moulded oblong, American, 18th cent.	60.00



VICTORIA CORONATION CUP PLATE

(1838)

I HAVE received a great many offers for the Victoria Cup Plate, the above illustration of which appeared in the October issue of *ANTIQUES*. To facilitate matters, I have decided to sell it to the highest bidder. Bids will be received up to Dec. 23rd. To date, \$350 is the highest bid.

Please remember that this is but one of many unusual pieces which constantly pass through my hands in the course of time.

E. J. JOHNSON

WHITE RIVER JUNCTION

VERMONT

James Curran

1625 Pine Street

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Genuine Antiques

Furniture, China,
Silver and Glass,
Andirons, Fenders
Franklin Stoves
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(Author of the series of articles *National Types of Old Pewter* appearing in the pages of *ANTIQUES*), has been entrusted with the disposal of the greater part of one of the WORLD'S BEST-KNOWN COLLECTIONS OF OLD PEWTER & of BASE-METAL SPOONS (now so eagerly sought for by collectors).

This collection has been on exhibition for a long period of years in one of the most discriminating of English County Museums & consists of some

300 PIECES

gathered together by a connoisseur of world-wide reputation. It comprises:

Examples of ROMAN Pewter, fully authenticated; Stuart & other *Flagons*; Lidded & Unlidded *Tankards*; *Baluster Measures*; *Bowls*; *Platters*; *Plates*; *Chargers*; *Candlesticks*; a fine series of early base-metal *spoons*, also *moulds* in which such spoons were cast (a great rarity), etc., etc. *Particulars to bona fide enquirers.*

ALSO

Another collection containing a unique series of eleven genuine Scotch *Tappit-hens* in various sizes; *Flagons*, *Dishes*, *Plates*, *Bleeding Bowls* & *Porringers*, fine STUART LIDDED TANKARDS, &c., &c.; also

EXTREMELY RARE SEPARATE PIECES.

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Stamped
Brass

Colonial
Brasses



Wrenches &
Ornaments

Bed
Bolts

NO. 11

A. L. FIRMIN

34-36 Portland Street
BOSTON, MASS.

PEWTER

(Anderson Galleries, Oct. 29-Nov. 3)

Nos.

332, two bracket lamps, early American	\$67.50
336, oil lamp, by <i>Capen and Molineux, N. Y.</i>	17.50
337, double bull's-eye whale-oil lamp	35.00
339, salt box, height 10 inches	37.50
341, two French candlesticks, height 7½ inches	20.00
344, Dutch horological lamp, height 12¾ inches,	45.00
348, two teapots, creamer, sucrier, by <i>George Dixon & Son</i>	22.50
352, Communion flagon, English, 18th cent.	20.00
354, covered tankard, height 11 inches, by <i>James Simpson</i>	27.50
361, blackjack flagon, English, 17th cent.	35.00
367, two porringers, by <i>Hamlin of Providence</i>	80.00
370, Alexander Hamilton's inkstand	90.00
376, platter by <i>Townsend & Compton, London</i>	20.00
377, covered tankard, height 12¾ inches, English	60.00
379, French tankard, by <i>Deverre, Caen</i>	25.00
532, twelve rat-tail spoons, Dutch, 17th cent.	22.50
546, inkstand, American, 18th cent.	57.50
560, two porringers, by <i>Calder</i>	47.50

STAFFORDSHIRE

(Anderson Galleries, Oct. 29-Nov. 3)

Nos.

234, Toby, height 10 inches	\$17.50
237, two Tobies, <i>Barmaid and Landlord</i> , height 10 inches	72.50
241, Toby, height 8 inches	57.50
249, Toby, height 8 inches	65.00
262, Toby, height 10 inches	40.00
463, two groups, cow and calf, length 6½ inches	30.00
466, two groups, <i>The Sportsman</i> , height 7½ inches	42.50
585, Toby, <i>Nelson</i> , height 11 inches	80.00
901, <i>Baltimore and Ohio Railroad</i> plate, diameter 9 inches	27.50
903, <i>Baltimore Exchange</i> plate, diameter 10 inches	22.50
905, <i>City of Albany</i> plate, diameter 10 inches	32.50
908, <i>Boston Athenaeum</i> plate, diameter 6¼ inches	17.50
919, <i>Fort Ticonderoga</i> tureen, length 8 inches	12.50
925, <i>City of Albany</i> bowl, diameter 12 inches	35.00
930, hunting pitcher, <i>Shooting Deer</i> , height 8 inches	17.50
940, <i>New York from Weehawken</i> platter, by <i>Wall</i>	140.00
960, dinner service, 40 pieces, various views, by <i>Wood & Son</i>	375.00
964, <i>Lake George</i> platter, length 16½ inches	230.00
965, <i>Winter View of Pittsfield</i> plate, diameter 8½ inches	27.30

TABLES

(Anderson Galleries, Oct. 29-Nov. 3)

Nos.

70, mahogany and cherry sewing, American	\$70.00
138, carved mahogany tilting, American, 18th cent.	37.50
147, mahogany card, pine-apple shaft, American	65.00
151, inlaid satinwood, <i>Sheraton</i>	80.00
159, curly maple drop-leaf, American	30.00
161, oak gate-leg, oval-top, two leaves, <i>Jacobean</i>	135.00
295, mahogany and walnut inlaid side, English, 18th cent.	65.00
320, lacquer tilting top, Chinese, 18th cent.	40.00
479, inlaid mahogany, baluster legs, American	75.00
487, curly maple small, American, 18th cent.	65.00
494, mahogany worktable, by <i>Duncan Phyfe</i>	160.00
499, three-part mahogany dining, baluster shaft, American	175.00
505, mahogany piecrust tilting, American, 18th cent.	95.00
648, carved mahogany card, cabriole legs, American	235.00
666, carved mahogany sewing, by <i>Duncan Phyfe</i>	255.00
670, inlaid mahogany two-part dining, square legs	430.00

(Anderson Galleries, Nov. 5-10)

Nos.

399, large refectory, Spanish, 16th cent.	\$225.00
600, carved refectory, Spanish, 17th cent.	165.00

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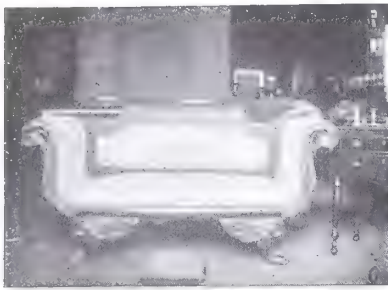
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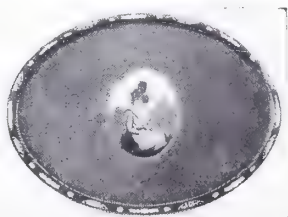
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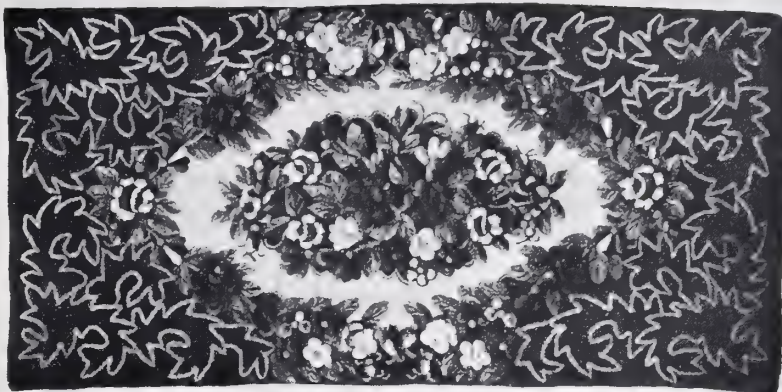
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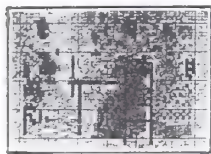
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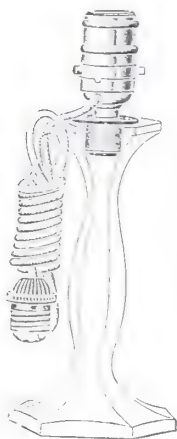
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A SHOP that invites your attention and will hold it. Offering for sale in addition to many small pieces suitable as Christmas Gifts:—Curly maple chest of drawers with spade feet, original brasses, very rare and unusual; maple dining table with claw and ball feet, drop leaves, five-foot square top when leaves are up; mahogany corner cupboard, very old and rare; Chipendale, fiddleback with rush seats, Sheraton, and Windsor chairs, all in original condition; Hepplewhite card tables, sewing tables, in cherry, mahogany and maple; fine animal and bird hooked rugs; Sandwich glass, dishes and lamps. Terry clock in perfect original condition. *Call or write.*

Old Stamps Wanted

Large and small lots of old U. S. and foreign stamps bought for cash. Entire envelopes with stamps. Revenue stamps. Collections in albums. Write me what you have; or send and best cash offer will be submitted.

F. E. Atwood 683 *Atlantic Avenue*
Boston

References; CITIZENS NATIONAL BANK, NEW ENGLAND TRUST CO., of Boston

Thieves of Time

A single lost or broken part in an antique clock is sufficient to destroy its usefulness in marking the passing hours.

My business being the manufacture of clock works, I am prepared to supply missing parts and to undertake repair of high grade tall clocks, banjo time pieces and others of similar style.

G. R. S. KILLAM

Pawtucket

:

Rhode Island

Mallory's Antique Shop

1125 *Chapel Street*

One street from Yale University

New Haven, Connecticut

Antique Furniture, Old China, Silver, Pewter, Brass Goods, Glass, all kinds Colonial Relics

Embroideries, Laces, Jewelry

Gowns, Bonnets, etc.

All of Our Goods Guaranteed Genuinely Old

Jemima Wilkinson Antique Shop

FLORENCE W. UPSON

Dundee : : New York

Antiques collected in the historic Finger Lake region settled in 1788 by Jemima Wilkinson and her Society of Friends.

My stock comprises such interesting pieces as:

Baltimore blue bottle; Bennington (*marked*) flask, book shape; Yellow dolphins; Jade green Sandwich salt; Amethyst glass cup plates; Set curly maple chairs and curly maple beds.

WANTED!

Early American Antiques

Furniture, China, Glass
Silver, Brass, Pianos, etc.

One piece to carload lots

D. CURTIS

2085 *Lexington Avenue*

NEW YORK CITY



THE CLEARING HOUSE



WANTED

SPATTER-WARE WITH BIRD, any color. Also, pipe-tong. No. 372.

CLOCK CASE, preferably with face. I have door. Outside measure is 12 x 20 $\frac{3}{4}$ inches, face opening inside 9 $\frac{1}{2}$ inches wide x 9 $\frac{3}{4}$ inches long; lower opening 9 $\frac{1}{2}$ inches x 7 $\frac{3}{4}$ inches. MRS. DAVID C. GRIGGS, 175 Pine Street, Waterbury, Conn.

FAMILY PORTRAITS, state subject, price, and condition. Also name of artist, if possible. RENWICK C. HURRY, 6 West 28th Street, New York City.

ANTIQUE MAHOGANY LOWBOY in original condition, original brasses, etc. No. 367.

PRESIDENTIAL PRINTS, Kellog or Currier. Monroe; Tyler; Taylor; Fillmore; Buchanan; Lincoln. Fine duplicates for exchange; Madison; Jackson; Van Buren. PRESCOTT LUNT, Rochester, N. Y.

CANOPY TWIN BEDS, maple preferred, with rounded canopies. D. A. WINTERBOTHAM, 1236 North Dearborn Street, Chicago, Ill.

FINE OLD EXAMPLES OF AMERICAN INDIAN BEADWORK, quill work, etc. Also aboriginal or primitive masks, images, and idols from all parts of the world. H. A. REDFIELD, 1060 Prospect Avenue, Hartford, Conn.

SET DUNCAN PHYFE DINING TABLES. Submit photographs, size and price. J. W. CADBURY, JR., 409 Chestnut Street, Philadelphia, Pa.

BEING IN A POSITION TO SECURE FREQUENT BARGAINS in antique furniture, I wish to solicit commissions. No. 365.

WELL-KNOWN AND EXPERIENCED ARTIST-COLLECTOR living in London, England, and visiting the principal sale rooms, wishes to get in touch with collectors and dealers wanting antiques, articles of vertu, ship models, etc. Correspondence invited. Write Y. Z., 1 Eyot Gardens, Hammer-smith, London, W. 4, England.

YOUNG LADY with originality, geniality, and adaptability, five years' experience in buying and selling antiques, would like position in antique shop until April 1. No. 364.

TOPS AND BOTTOMS to highboys. Any condition. Kitchen tables, candlesticks, and anything interesting. ANTIQUE RESTORING SHOP, Topsfield, Mass.

ANYTHING PRINTED IN BOSTON AND CAMBRIDGE; pamphlets; books; acts; resolves; papers, handbills that are old, odd, or curious; wanted for cash. Send for list. G. A. JACKSON, 106 Pemberton Building, Boston, Mass.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

EARLY AMERICAN FURNITURE; pewter; glass; samplers; needlework; portraits; prints. Anything antique. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

ANTIQUE OR ORNATE WATCHES AND CLOCKS. Will buy collections complete, or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

OLD COINS. Large free catalogue of coins for sale. Catalogue, quoting prices paid, sent on receipt of 10 cents. WILLIAM HESSLEIN, 101 Tremont Street, Boston, Mass.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets; old newspapers; almanacs; primers, etc., wanted; cash by return mail. Charles F. Heartman, Metuchen, N. J.

COOKERY BOOKS WANTED. Early American; none later than 1860. Send title, price, and description to C. Q. MURPHY, 41 Union Square West, New York City.

CRAYON, or pastel portraits done in America prior to 1800. Full particulars, photograph and lowest price. Address F. J. WHITE, 30 Webster Place, Brookline, Mass.

POSITION WANTED. Young man, twenty-five, possessing knowledge fine antique furniture; also decorator, desires connection with antique house; appearance, personality, selling ability. JESS GINGOLD, 1346 Grant Avenue, New York City.

MINIATURES, painted on ivory by American artists before 1820. Also old miniature frames, lockets, engravings, or drawings by St. Memmin. No. 373.

FOR SALE

THE ONLY UPRIGHT PIANO (spinnet), once owned by Ludwig von Beethoven, anno 1796. Can be seen in New York City until January 1. Must be sold because owner leaving city. ARNO DARBRITZ, 163 E. 86th Street, New York City.

NOVEL CHRISTMAS DECORATIONS. Exquisite evergreens; galax leaves, leucothoe, and balsam sprays, fresh from the mountains. Large box, 500 assorted, \$2.50. MARY ANN SWEENEY, 216 East Market Street, Johnson City, Tennessee.

TWO BED QUILTS, exquisitely made, perfect condition, over 80 years old, 92 x 96 inches each. One, *Rising Sun* in Turkey red and French calico, blocks joined by four-inch strips of gray chintz with a rose vine on it, daintily lined with French calico, quilted in shell pattern; the second, *Triangle* pattern, in delicate pink French calico and pieces of dainty chintz, daintily lined with French calico and quilted in shell pattern, \$35 each. No. 361.

LINE ENGRAVINGS, mezzotints, English, and French prints, 1790 to 1814, some dated. Require framing, as are mounted. Valuable only as antiques. No. 362.

SET OF TWELVE GENUINE SEVENTEENTH-CENTURY SPANISH LEATHER CHAIRS, personally procured abroad. Design of backs and seats are of one pattern but slight variations characteristic of hand work occur. Scrolled front stretcher. Feet of six turned, others *Spanish*. A similar chair in Boston Museum of Fine Arts, another in Pennsylvania Museum, Philadelphia. Inspection invited. E. N. D'MOCK, Windsor, Nova Scotia.

VASELINE YELLOW DOLPHINS; Sandwich glass candlesticks, bell shape base, opal top, pair \$45; single white dolphin candlesticks, pair, \$20; blue eagle coverlet dated 1840, \$40; iron foot scraper, \$8; pair of mahogany footstools, \$25. Christmas presents. THE IRON GATE, Fort Edward, N. Y.

EARLY AMERICAN FURNITURE in pine: sideboard, corner cupboards, secretary, chests, desks, bureaus, tavern table. In cherry: high chest of drawers, double chests, slant top desks, secretary, drop-leaf tables, sewing tables, tip tables, stands. In maple: high and low four post beds, bureaus, desks, drop-leaf tables, chairs, stands, etc. Also a large assortment of glass; pewter; silver; brass; iron, etc. Low prices to dealers. S. O. TURNER, Brookside, Upper Glen Street, Glens Falls, N. Y.

COLLECTION OF 258 photographs of noted people, \$200. List on request. Sandwich glass; plates; compotes; sauce dishes; goblets; blue Staffordshire. MARCELLINE H. DUNHAM, 49 Manchester Place, Newark, N. J.

CHIPPENDALE MIRROR, shell pattern; inlaid high chest of drawers; curly maple furniture, including light stands; Erie Canal pitcher; Clews sugar bowl, perfect; historic and colored flasks, other glassware. R. A. ROBINSON, 2 Charles Street, Wellsboro, Pa.

OLD-FASHIONED KNIT BEDSPREADS, done of three-ply natural cotton; raised leaf pattern; large double bed size, fringed, \$40; twin size, \$60 a pair. MARY A. SWEENEY, 216 East Market Street, Johnson City, Tenn.

COLLECTION OF CURRIER AND IVES and other prints, sold separately, if preferred; early pine cupboard. MARTHA REED, Marcellus, N. Y.

DARK BLUE COLUMBIA COLLEGE PLATE, 6 $\frac{1}{2}$ inches, acorn and oak leaf border. No. 359.

OLD AMERICAN AND ENGLISH GLASS; pottery and porcelains. Some fine pieces pewter; few pieces furniture. Collected mostly in vicinity of Philadelphia during past quarter century. May be examined during December by appointment. MRS. CHARLES J. PENNOCK, Robinhurst, Kennett Square, Chester County, Pa.

SIX HITCHCOCK CHAIRS, original rush seats and painting; banister back chairs; mahogany wall table; sea chest and other things. JAMES MOFFITT, 28 Park Street, Brockton, Mass.

TWO RARE CURRIER AND IVES COLORED PRINTS. *The Burning of Chicago* and *Chicago As It Was*—others, including *Sunny-side-on-the-Hudson* and *Cotterskill Falls*; map of Connecticut engraved by Amos Doolittle. HERBERT F. KNOWLES, Cheshire Street, Cheshire, Conn.

AMERICAN HISTORICAL FLASKS; bench and spiral bottles, about 250, some very rare and fine colors, silver and copper lustre. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

SEVERAL PAIRS OF DOLPHIN CANDLESTICKS in different colors: clear Lafayette salt, perfect, \$35; lavender Lafayette salt with top of one paddle wheel chipped, \$32; Dutch and Windsor chairs; curly maple dining set; several curly maple tables. HAZEL H. HARPENDING, Dundee, N. Y.

WHAT MAY I SEARCH OUT FOR YOU? I am going abroad to buy miniatures; silhouettes; samplers; snuff and patch boxes; old French fabrics; French prints. No. 358.

ANTIQUES, hunting antiques all the time. Let me know your wants. E. R. GUERIN, Pembroke, N. H. COLLECTOR. Am traveling in quest of antiques continuously. If I knew your wants would try to help you. Always have some rare things on hand. HENRY W. GREENE, 4 Birge Street, Brattleboro, Vt.

MAKE AN OFFER. Fifty-pound copper kettles; pair whale oil lamps (10 inch); pair rare old dark blue vases (7 inches); set of six heart cup-plates. No. 366.

PAIR EARLY DINING-ROOM TABLES, curly maple and cherry; curly maple lowboy. Price and photographs on application. MRS. RALPH W. PAYNE, 39 Orchard Street, Greenfield, Mass.

TALL CLOCKS, brass balls, painted face, maker's name, *Vickers Wellington*, inlaid Chippendale mahogany case, \$500; astral lamp, 54 inches tall, brass base, starred brass prisms, engraved globe, \$50; brass mortar and pestle, \$15; large Benares brass lantern, \$25; old hand-made linen sheets, \$10; hand-made linen by the yard, never used, \$3; old blue glass salts in silver, 2 x 3 inches, each, \$8; double with handles, \$15; white candlewick spread, foundation old hand-made linen pattern, intricate and fine, \$50; large chintz spread, \$40; Chippendale brass andirons, 24 inch, \$40; Sheffield tray, \$40; brass shrine lamp, \$10. 12 Center Street, Ellenville, Ulster County, N. Y.

HEPPLEWHITE DINING TABLE, inlaid mahogany; sets of Hitchcock chairs; Sheraton sideboard; six legged highboy; butler's desk; maple field bed; Franklin stove. THE KETTLE AND CRANE, Dorothy Louise Brown, Boscawen, N. H.

SANDWICH GLASS SALTCELLARS, \$3 and \$6 each, white and colored. MARTHA DEHAAS REEVES, 1807 Ranstead Street, Philadelphia, Pa.

LET ME FURNISH YOUR HOME IN CURRIER PRINTS and art paintings of which I make a specialty. RUTH CASHEN-LIPPETT, valuer and appraiser of antique furniture. Prices made known upon application. 105 Bool Street, Ithaca, N. Y.

PAIR STAFFORDSHIRE double figure ornaments, 12 inch, \$25; Sandwich owl, \$2.50; mahogany and cherry dressing-table, \$35; Empire mahogany bureau, glass knobs, \$55. MRS. MONROE OPPENHEIM, Fort Edward, N. Y.

WALNUT LOWBOY; maple lowboy; pink lustre tea set; Bennington dog, other Bennington; tin lanterns; rare bottles; choice early glass; walnut highboy; maple bureaux; carved beds, exquisite white embroidered shawl; hooked rugs in elephant, dogs, flowers, and conventional patterns; dolphin candlesticks; Willard clock; ship pictures, booklet. **MYLKES ANTIQUE SHOP**, Burlington, Vt.

FAN LIGHT AND WINDOWS; colored engraving of Washington after Stuart, old costume; chintz paperweights; colored glass lamps; astral lamp globes. **BRUNSWICK**, Woodmont, Conn.

MANDARIN COAT, century old, of silk tapestry, superbly preserved; chosen by expert. Such coats are being worn by Mah Jongg players at the present time. For sale for personal reasons below market price. No. 370.

COLLECTING FOR FIVE GENERATIONS. Choice selections for Christmas. Schoolmasters, Dutch secretary desks; pine, cherry, maple, and bedside tables; slat, banister, fiddle, Boston, Sheraton, Hitchcock chairs; early glass; pewter; prints; andirons; eagle knocker; shawls; lamps; yellow candlesticks; *Eagle* and *Constitution* cup-plates; courting mirrors. No. 369.

OLD BOOKS. Tell me what you want in old and rare books. Perhaps I have it for you. **HENRY W. GREENE**, 4 Birge Street, Brattleboro, Vt.

BELLOWS FALLS, VERMONT. Of unusual interest, painted, Stiegel, yellow, blue, purple, green, and red lamps; pink and copper lustre; rare historical ship mirror; old ship paintings; Puritan arm, rare Chippendale and Spanish toe chairs; fine shawls. **MR. and MRS. GEORGE PARKER BOLLES, JR.**, Antiquarians.

RARE AMETHYST CANDLESTICK; Currier and Ives Centennial print. **EDITH BRUEN SHOPPE**, Madison, N. J.

LANDING LAFAYETTE CUP-PLATE; Clews, *Sandusky Ohio* platter, with boat lettered; *Henry Clay, Baltimore and Ohio* plates, all proof condition. Best offer. **T. McA. LLOYD**, Schellsburg, Pa.

LANDING OF GENERAL LAFAYETTE, by Clews, platter 17 x 13 1/4 inches, perfect condition; rare paperweights for collectors. **DOROTHY O. SCHUBART, INC.**, 145 Fifth Avenue, Pelham and 536 Main Street (corner Banks), New Rochelle, N. Y.

EARLY PINE PANELING, including two mantles, six doors and windows; old bell, removed from top of same house; melodeon; hooked rugs repaired; wooden candlestick; ribbon back Chippendale chair; brass kettles. **NEW ENGLAND ANTIQUE SHOP**, Corner W. Broadway and Union Street, Bangor, Me.

ITALIAN REFECTIONARY TABLE, 80 x 30 x 35 inches high; English oak gate-leg table, 66 x 52 inches; four American Chippendale period chairs, mahogany, pierced slat backs. **MISS RAYMOND**, 112 Charles Street, Boston Mass.

RARE FLASKS, ribbed glass, grape pattern; china dogs; chintz; pine corner cupboards and chests; linen sheets; tin sconces and latterns, *Welcome* rugs; rare low back writing armchair; early turnings. No. 363.

OLD BEDSPREAD, blue and white, eagle patterns, double weave, minus border, one end, otherwise perfect condition, rare piece, lovely to hang. Great bargain at \$45. Write **MRS. JOHN B. WEBER**, Lackawanna, Erie County, N. Y.

DUTCH WOVEN COVERLETS; patch quilts; stenciled chairs; cup-plates. Send for list and photos. **MRS. C.W. GILLETTE**, Schuylkill Haven, Pa.

SPRIG CHINA TEA SET; very old tavern table; fan-back Windsor; Chippendale mirror; Clear dolphin Candlesticks. **THE VILLAGE GREEN ANTIQUE SHOP**, Fair Haven, Vt.

BLUE AND WHITE Erie Canal plate; *Landing of Lafayette*; pair sapphire blue Sandwich salts; purple Sandwich glass toddy plate; several pieces good Staffordshire; paperweights; cup-plates, all proof; American marked pewter. **DOROTHY O. SCHUBART, INC.**, 145 Fifth Avenue, Pelham and 536 Main Street (corner Banks), New Rochelle, N. Y.

DESCENDANT OF PHILLIPS FAMILY will sell rare early seventeenth-century Phillips' spoon. Initials, rat-tail, silver, eight inches. **MRS. G. H. HARPER**, 49 Dartmouth Street, Portland, Me.

FOUR OLD FINELY CARVED SHERATON CHAIRS in original condition. Photo and price upon request. **A. L. CURTIS** at Harrington Park, N. J., on the main Teaneck Road, eight miles from Dyckman St. Ferry, two miles from Yonkers Ferry.

HISTORICAL BOTTLES; cup-plates; Sandwich; old glass, Stiegel. Also buy any good specimens of above. **RICHARD NORRIS**, Queen Lane and Stokeley Streets, Falls of Schuylkill, Philadelphia, Pa.

SECRETARY AND CHEST OF DRAWERS (genuine antiques); fine pieces of buhl work, brought in 1872 from Coburg Castle, Germany. **MRS. S. HAYWARD**, 11 East Newton Street, Boston, Mass.

RARE INLAID MAHOGANY low-top secretary, beautiful handles, all in fine condition; also inlaid swell-front mahogany bureau; two exceptionally fine pieces. **MRS. H. F. FOWLE**, 6 Ware Hall, Cambridge, Mass. Tel. 2245-J University.

RARE BOOK, *American Glassware*, by Edwin A. Barber, fine copy in perfect condition. Price, \$35. No. 368.

ONE LAMBERT DELFT PLATE; one small diamond-shaped Leeds dish, with green edge; one rare old Bristol plate with yellow and gilt edge; Wedgwood sugar bowl. No. 360.

RARE COLORED GLASS; dregs of wine compote; pair royal purple vases; one royal purple vase; one Stiegel glass, smoke shade; one pair dolphin candlesticks. **SEVEN ELMS**, 40 Church Street, Greenfield, Mass.

WHEN IN ALLENTOWN, PENNSYLVANIA, visit the antique shop of Mr. and Mrs. M. S. JACOBS, 1236 Walnut Street. We handle anything old.

RARE CHINESE CABINET of shelves and cupboards; elaborately carved base and cresting; doors inset with exquisitely painted panels surrounded with carving. Photos on request. Also three signed Edward prints; cherry highboy and lowboy; two Chippendale chairs with stretcher and a Chippendale round tip-table with carved pedestal and three feet with shoes. **LOUISE FAXON KNAPP**, 681 Fairfield Avenue, Bridgeport, Conn.

CUP-PLATES, historic, conventional. Flasks. Write for what you need to fill out your collection. **THOS. T. WETMORE**, Saybrook, Conn.

BLACKSTONE ANTIQUE SHOP, antiques bought and sold; Windsor settee; Hepplewhite sideboard and egg table. Box 354, Blackstone, Va.

COLONIAL ANTIQUES; furniture; glass; quilts; rugs; mirrors; cup-plates; ornaments; embroideries; jewelry, and unusual things. **MINNIE M. WILLIAMS**, 128 Mulberry Street, Springfield, Mass.

CANVAS, by Thomas Cole with figure of Daniel Boone, one by Walter M. Brackett; two large mantel mirrors, 1850 period; model of whaler *Morning Star*; large clipper in oils; miscellaneous

prints. **OTTO WIECKER**, 587 Tremont Street, Boston, Mass.

FOURTEEN ROOMS full of antiques. Among other things, a collection of footstools and back-warmers, fire screens, and large collection of silhouettes and St. Memin pictures. **FRANKLIN STUDIO**, 1124 Cathedral Street, Baltimore, Maryland.

ORIGINAL SET, six Windsor side chairs, nine spindle, saddle seat, perfect condition; unusually fine Franklin stove. **OLD VIRGINIA SHOP**, 816 Connecticut Avenue, Washington, D.C.

CONVENTIONAL CUP PLATES. Many interesting and rare variants, also historical cup plates showing curious variations. Shown by appointment. 103 Waverly Place, New York City, **HELEN C. LANGLANDS**.

GLASS CUP-PLATES, 50 different historicals; 150 different conventionals, also colored plates, 50 paperweights. Will buy, sell, or exchange. **JOS. YAEGER**, 1264 East Third Street, Cincinnati, Ohio.

EARLY SANDWICH GLASS, Bristol; net floats; old prints of every description; furniture; quilt chests; sea chests; hooked rugs; other things. Write wants. **A. AUSTIN DUNHAM**, Box 335, Provincetown, Mass.

THE SERVICES OF A CAR, and of a chauffeur who knows more than 200 antique shops and places of antique interest within a radius of 150 miles of Boston; rates and dates open on request. **JOHN E. SULLIVAN**, 32 Sudan Street, Dorchester, Mass.

HOOKEED RUGS, **MRS. ELIZABETH E. MORSE**, Bon Air Park, New Rochelle, N. Y.; antique mats and reproductions hooked in patterns of a century ago.

HIGHBOY, American walnut, original throughout, fine specimen, \$450; Duncan Phyfe mahogany table, round tilt top, fine old piece, \$160; maple three-drawer work stand, no brasses, \$30; Windsor chairs, set of six, nine spindle low-backs, perfect condition, \$200; Sheraton mahogany mirror, ship scene top, \$40; woven through tapestry, still life, fireplace screen, \$50; girandole gold frame and gilt balls, \$45; Waterford glass pitcher, \$12; collection fine tea boxes. Dealers welcome. **KERNS ART SHOP**, 1725 Arch Street, Philadelphia, Pa.

DOLPHIN CANDLESTICKS; yellow single base; clear single base; clear double base; yellow bell base; two dolphin compotes; rare blown glass; pink lustre; Currier and Ives prints; pewter; fine Windsors; fiddle-back chairs; Dutch tables. **MARY H. DODGE**, Pawling, N. Y. Sixty-five miles from New York by train or motor.

AMERICAN GLASSWARE, by Edwin Atlee Barber. Perfect copy, \$35. **FREDERIC E. SNOW**, Guilford, Conn.

HEPPLEWHITE INLAID HALF-ROUND CARD TABLE, \$100; Hepplewhite inlaid mahogany tall clock, moon and date, \$500; Hepplewhite inlaid mahogany kidney-shaped card table, \$150; pair Sheraton panel-top mahogany mirrors, large, \$125; mahogany Adams' style, pedestal drop-leaf dining table, \$135; pair seven-spindle Windsor comb-back chairs, \$75; mahogany Empire sewing stand, claw feet, small size, \$55; rosewood barometer, small size, \$50. No. 371.

CURLY MAPLE FOUR-POSTER CORD BED; Jenny Lind walnut bed, both original, very old and in excellent condition. **DON CARMEAN**, Marysville, O.

PAIR BLUE AND WHITE DOLPHINS, single base; opalescent eagle salt, cable edge; one dozen maroon lustre cups and saucers, decorations of fruit; six *Cadmus* cup-plates; one 1830 eagle cup-plate. Box 382, Ithaca, N. Y.

SPECIAL! for this Month

genuine old paperweights; set of six laceglass honey dishes; rose and white overlay glass lamp; pair of tall pressed glass lamps with globes of pressed glass, complete; green ginger jar; lovely old Delft jug, two quart size; "Maryland Arms" plate; fine cameo; cut glass decanters, one pair ruby and crystal, one pair clear crystal; pair Bristol vases in blue, etc., etc., etc. Call, write or telephone.

THE FRANCIS NYE HOUSE

MARION ROAD, MATTAPOISETT, MASS.

Telephone, MATTAPOISETT 143

Pair fine brass candlesticks; Wedgwood Jasper tea service; half dozen silver teaspoons;

pair of tall pressed glass lamps with globes of pressed glass, complete; green ginger jar; lovely old Delft jug, two quart size; "Maryland Arms" plate; fine cameo; cut glass decanters, one pair ruby and crystal, one pair clear crystal; pair Bristol vases in blue, etc., etc., etc. Call, write or telephone.

PENNSYLVANIA DUTCH QUEEN ANNE MIRROR, all original, double mirror.

MINIATURE MAHOGANY BUREAU (Empire), claw feet. Large collection of Sandwich snakeskin glass, flasks, cup plates, lamps, brass and copper antiquities.

THE PLACE

1124 Longmeadow Street :: :: LONGMEADOW, MASS.

COLLECTORS' GUIDE TO DEALERS

CONNECTICUT

- *MARIE GOVIN ARMSTRONG, 277 Elm St., West Haven.
- *D. A. BERNSTEIN, 205 Westport Ave., Norwalk.
- *A. E. CARROLL, 735 Main St., East Hartford.
- *DAVIS FURNITURE SHOP, Lyme.
- WARREN F. LEWIS, P.O. Box 114, Marion, Hartford County. General line.
- *MALLORY'S ANTIQUE SHOP, 1125 Chapel St., New Haven.
- *THE HANDICRAFT SHOP OF OLIVIA, 12 West Putnam Ave., Greenwich.
- *MME. E. TOURISON, 58 Garden St., Hartford.
- *TREASURE HOUSE, 659 Ferry Road, Stratford.

ILLINOIS

- *LAWRENCE HYAMS & CO., 643-645 South Wabash Ave., Chicago.

MAINE

- *COBB & DAVIS, Rockland.
- NEW ENGLAND ANTIQUE SHOP, W. Broadway and Union Street, Bangor. General line.

MARYLAND

- JOHN G. MATTHEWS, 8 East Franklin Street, Baltimore. Antiques and interior decorations.

MASSACHUSETTS

- *THE JOHN ALDEN ANTIQUE SHOP, Plymouth.
- *ANDERSON & RUFLE, 30 Boylston St., Cambridge—Repairers and general line.
- BLUE HEN ANTIQUE SHOP, Harrison St., Lowell. General line.
- *BOSTON ANTIQUE SHOP, 59 Beacon St., Boston.
- *R. W. BURNHAM, Ipswich—Antique rugs, repairer of rugs.
- MRS. CLARK'S SHOP, Eighth St., New Bedford—General line.
- COLONIAL ANTIQUE ORIENTAL COMPANY, 151 Charles Street, Boston. General line.
- EMMA A. CUMMINGS, Washington St., Hanson—General line.
- *LEON DAVID, 147 Charles St., Boston—Hooked rugs.
- A. L. DEAN COMPANY, 60 Harrison Avenue, Taunton. General line.
- *F. J. FINNERTY, 6 Newton Rd., Haverhill.
- *A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.
- *FLAYDERMAN & KAUFMAN, 67 Charles St., Boston.
- ESTHER STEVENS FRASER, 64 Dunster St., Cambridge, specialist in repair of stenciled and painted furniture.
- *GEORGE C. GEBELEIN, 79 Chestnut St., Boston—Antique jewelry and silver.
- *GOULDING'S ANTIQUE SHOP, South Sudbury.
- *CLIFTON W. GREENE, 545 Concord St., Framingham.
- *MARION A. GREENE, Grafton, Mass.
- *J. GROSSMAN, 42 Charles St., Boston.
- *WILBUR H. HAGGETT, 6 North St., Salem.
- *E. C. HALL, 145 Longmeadow Street, Longmeadow.
- *JOEL KOOPMAN, INC., 18 Beacon St., Boston.
- *KATHERINE N. LORING, Ye Old Halle, Wayland.
- MRS. J. HERBERT MARBLE, 2 Salem St., Bradford District, Haverhill. General line.
- *JORDAN MARSH CO., Washington St., Boston.
- *WM. B. MCCARTHY, 961 South Street, Roslindale.
- *WM. K. MCKAY CO., 7 Bosworth St., Boston—Auctioneers and Appraisers.
- *HELEN M. MERRILL, 1124 Longmeadow Street, Longmeadow.
- *J. S. METCALFE, North and Federal St., Salem.
- *NEW ENGLAND ANTIQUE SHOP, 55 Charles St., Boston.
- *F. C. POOLE, Bonds Hill, Gloucester, Mass.

- LOUISE R. READER, 417 Westford St., Lowell—General line.

- *I. SACK, 85 Charles St., Boston.

- *H. SACKS & SONS, 62-64 Harvard St., Brookline

- *SHREVE, CRUMP & LOW, 147 Tremont St., Boston.

- *SPRIGINGS & WILLIAMS, Training Field Hill and Workshop of Little Harbor, Marblehead.

- *MRS. C. J. STEELE, 396 Adams St., E. Milton.

- *A. STOWELL & CO., 24 Winter St., Boston—Jewellers and repairers of jewelry.

- *THE COLONIAL SHOP, 22-24 North Water St., New Bedford.

- *GEORGE VAN VLECK BROTHERS, Great Barrington, Mass.

- MISS JENNIE M. WISE, 7 Elms, 40 Church St., Greenfield—General line.

- THE ANTIQUE SHOP (S. E. H. Safford), 682 Main St., Fitchburg—General line.

- *S. ELIZABETH YORK, Marion Rd., Mattapoisett

MISSOURI

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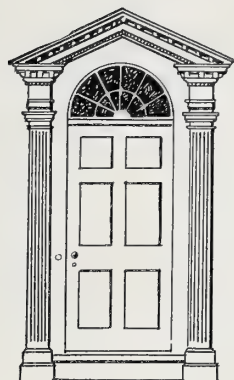
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